Tuesday 5 August 2025

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Smiles and waves

A wander through a century of British nautical history with the Cunard Photographic Archive

George Rodger

Professor Paul Hill on meeting the Magnum co-founder

Pinhole Mania

4 formats, 6 focal lengths... Meet Ralph Man's ingenious modular pinhole camera

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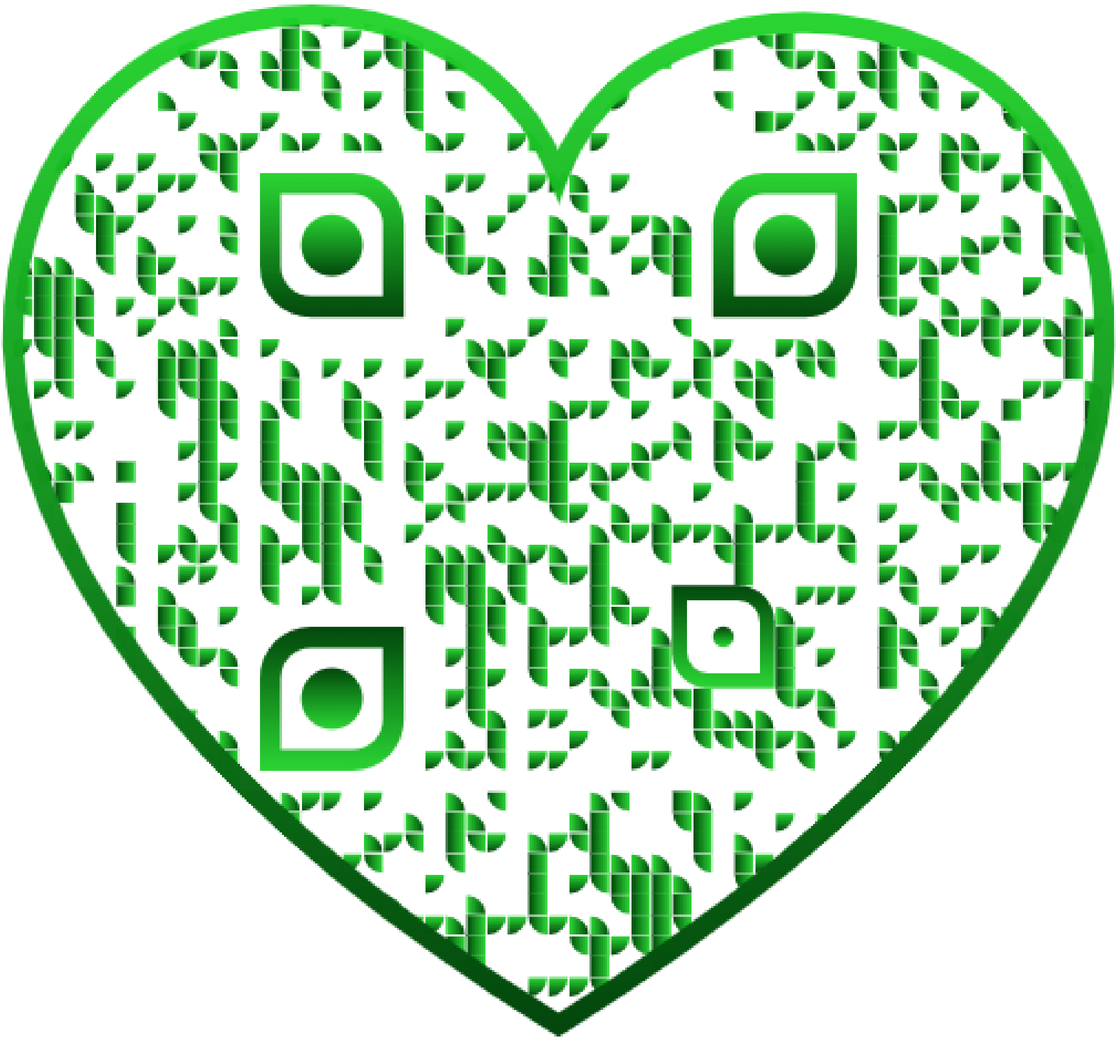

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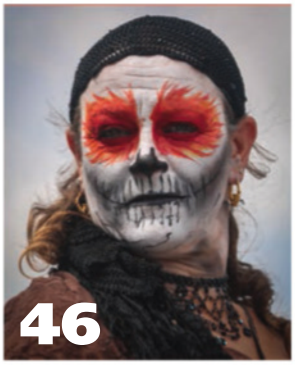

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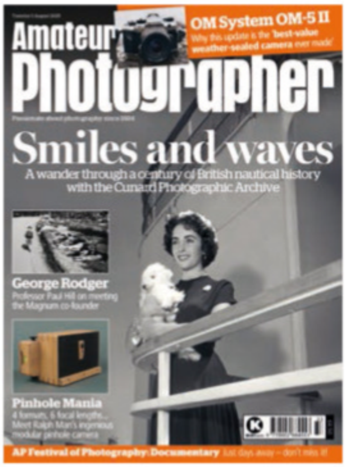
Welcome

As someone who spent most of my twenties working as a cruiseship photographer and has sailed on the QE2 and QM2, I was fascinated by our big feature this week on the Cunard Photographic Archive. But it's also an absorbing visual history of how the great and the good and the well-heeled once spent their leisure time. Also this week we test the new OM-5 Mark II, which is one of the best travel cameras you can buy right now. If that's a bit high-tech for you, how about Ralph Man's homemade pinhole camera that offers interchangeable focal lengths and film formats? Finally don't forget our Festival of Documentary Photography in just a few days' time. The last tickets are still available on page 38.

Nigel Atherton, Editor



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This week's front cover is from the extraordinary Cunard photographic archive. Find out more on page 12

MAIN COVER PICTURE © HUNTER COX FROM HUNTER COX COLLECTION. INSET SIDE PANEL, ABOVE: © CHRISTOPHER ISON FOR CUNARD; CENTRE: © JO FENNING; BELOW: © DAMIEN DEMOLDER

THIS WEEK'S CONTRIBUTORS

PETER DENCH, Acting Features Ed

Peter takes a peek into Cunard's fascinating Photographic Archive

DAMIEN DEMOLDER

Damien learns about Ralph Man's ingenious magnetic Mania MFZ pinhole camera system

PAUL HILL

In his series about his book Dialogue with Photography, Paul interviews photojournalist George Rodger

AILSA McWHINNIE

Our APOY project manager showcases our favourite shortlisted images from R2

JOSHUA WALLER, Online Editor

Top tester Joshua gives his verdict on the OM System OM-5 Mark II

ANGELA NICHOLSON

AP's former technical editor tests DJI's Mavic 4 Pro prosumer drone

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New drone brand based on Insta360 technology

In a space dominated by DJI and cheaper imitators, new drone brand Antigravity is making a bold claim of doing something different. It's promising a new sub-249g drone with an 8K, 360° camera and 'true immersive capture'. It has been 'incubated' by leading 360° camera brand Insta360, which promises good things for the camera technology.

Insta360 × ANTIGRAVITY
THE FUTURE IS UP

A new drone from Antigravity is to be launched in the coming months

While there's no actual product announcement yet (one is coming up in August), Antigravity says that its design philosophy is all about '360° immersive flight'. Its aim is to remove the current complexity around both drone flying and 360-degree videography.

To this end, the firm is talking about both ease of use and intuitive control. It says that rather than building products that can only be used to their full potential by expert pilots, it aims to build drones for everyone: 'beginners, experts, and everyone in between'. It's also talking about collaborative product design with input from users, saying 'every idea is read and considered' – which makes sense when building a new kind of product.

'I was lucky enough to have been given a sneak preview of the new Antigravity drone and take a test flight,' reports Technical Editor, Andy Westlake. 'It genuinely is new, exciting, and uniquely intuitive to fly.' Watch this space for news on the new product when it's launched.

For more information on the new Antigravity drone brand, visit the company website at www.antigravity.tech.

Right side of the tracks

The winners of the Young Railway Photographer of the Year 2025 competition have been announced, with Dale Bristo (18) taking the Best Image prize. Dale, from St Helens, won through with a dynamic hyperlapse image of a Merseyrail Class 777, taken at Liverpool Central station on the underground Wirral line platform. He wins a Fujifilm X-T5 in silver with an XF16-50mm lens. This year's competition received a record 300 entries and the theme was 'Railway 200', tying in with the nationwide celebration of the bicentenary of the modern railway. The youngest entrant to receive a prize was Beatrice Collier (8) for a phone shot taken as she peered through a fence at a red signal flanked by greenery. Exhibitions of shortlisted entries are now on at the National Railway Museum in York and the Locomotion museum in Shildon, County Durham.

Dale Bristo – a young photographer with a bright future

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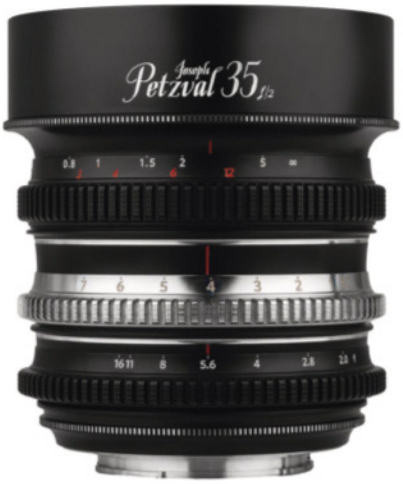
Quids-in with MPB/ Lumix tie-up

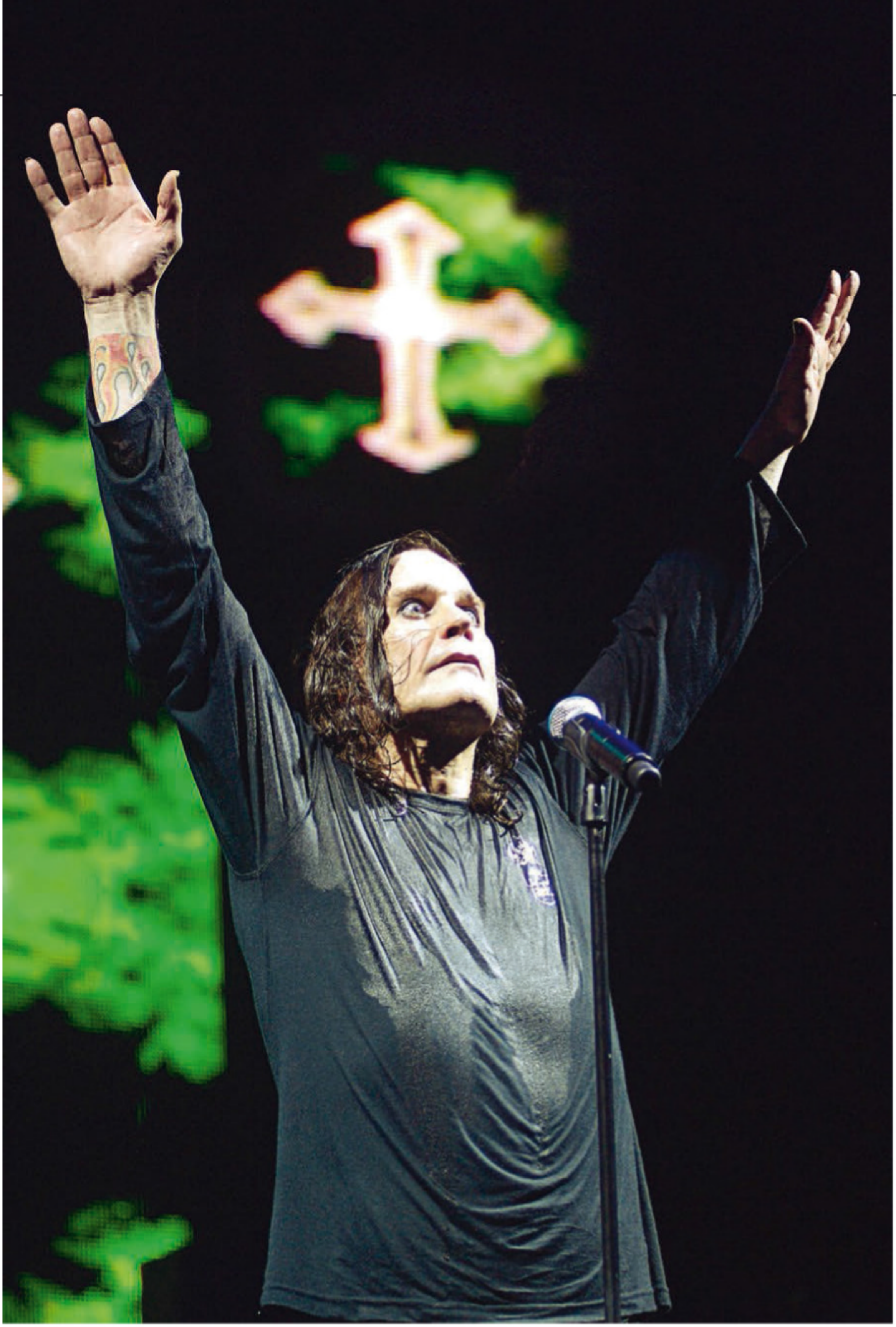
Buy a new Lumix S series full-frame camera from the Panasonic Direct UK store and you can get an extra 10% 'quote boost' when selling any pre-used camera gear to MPB, thanks to a tie-up between the two companies. The promotion runs until 30 September, and you must redeem your MPB quote boost code by 14 October. This offer can also be used in conjunction with the Lumix Extended Warranty promotion, where purchases of an eligible Lumix S series camera or lens can benefit from a five-year extended warranty. See bit.ly/lumixmpbdeal.



The new 35mm lens from Lomography

It's all gone swirly...

Lomography has announced the Joseph Petzval Focus-coupled Bokeh Control Art Lens series, paying homage to the 19th-century lens pioneer. Using recalculations from Joseph Petzval's original 1840 portrait lens, this series includes 35mm f/2, 55mm f/1.7 and 80.5mm f/1.9 glass for full-frame Sony E, Nikon Z and Canon RF mounts. The distinctive swirly bokeh can be adjusted over seven levels using a dedicated stepless bokeh control ring, while focus-coupled technology eliminates focus shifts, Lomography claims. Each lens costs £399, with cashback and bundle deals available. See bit.ly/lomooffer.



© JOHN MCMURTRIE

Remembering Ozzy

Celebrated music photographer John McMurtrie has paid tribute to Ozzy Osbourne (1948-2025), who he shot on several memorable occasions, both on location and live. 'Ozzy was a real seasoned pro when it came to photography,' he told AP. 'Either he was professionally trained, or just very astute. The minute you set up the lighting and said you were ready to boogie, he became like a professional model… The thing to remember about Ozzy is that while he came across like a bumbling madman on the TV show, he was nothing like that in real life. Ozzy was very on it, understood exactly what he needed to do, and was very helpful to me as a photographer.'

John is selling limited edition prints of Ozzy and other rock legends on his site – see bit.ly/mcozzy.

Viewpoint
Gavin Stoker

Do you really need a full-frame camera? Gavin Stoker is not convinced he needs to go full-frame – he looks beyond the hype

Medium format aside, we all know full-frame mirrorless cameras purport to offer the best marriage of image quality and portability, along with the ability to crop images, play with shallow depth of field and maintain shedloads of detail. But while pausing to weigh up whether I can afford to buy one in straitened times – yes, Sony's A1 II and A9 III are, indeed, impressive – I find myself pontificating instead on whether I honestly *need* a full-frame camera.

I am not convinced I do. Yes, I'd be getting a sensor size akin to a frame of 35mm film at 24x36mm, thereby also raising the possibility of using analogue-era glass, but that was then, and this is now. Wasn't digital photography about shaking off such shackles?

In truth, as an amateur photographer primarily, a full-frame camera is very much a 'nice to have', rather than a life or career essential. I've used everything from 1/2.3in sensor pocket point-and-shoot compacts, up to medium-format behemoths, and though the difference in quality from the former to the latter is immediately noticeable, it's less so when comparing a Micro Four Thirds, APS-C and full-frame-sensor-incorporating camera. Especially if I'm just viewing the resulting images on screen and am not even considering making an 8x10in print, let alone blowing shots up to billboard size. Who do you know who prints billboard size?

The incredible bulk

It's not just the full-frame camera itself I need to justify either, but the added expense of a lens of sufficient quality to do justice to the sensor. Such optics don't come cheap, and a standard kit zoom isn't going to cut it. There's no point in spending big on a camera and then compromising on lens quality to the possible detriment of the image.

OM SYSTEM
OM-5

Don't look down on non-full-frame camera owners, they are getting a lot of bang for their buck

Then there's the added bulk and weight typically associated with a full-frame camera. For me, a flagship model doesn't always feel comfortable, and perhaps we don't need the high degree of dust and weather sealing associated with a more pro-end full-frame camera either. Most of us are fair-weather photographers, after all.

Put simply, for most of us full-frame cameras aren't worth the expense.

I am not being controversial for the sake of it, or going out on a limb in thinking this. While Canon, Nikon, Sony, Panasonic, Sigma and Leica flagship cameras are all full frame, elsewhere we find pockets of resistance.

Fujifilm has long maintained use of the APS-C format for its Fujifilm X-series cameras and ditto OM System/Olympus with Micro Four Thirds. As much a commercial decision for those two as a creative one, undoubtedly. Yet both still offer considerable bang for our buck when compared to competitors' full-frame-incorporating leviathans. And since I don't feel short changed or like I'm getting second best when using cameras from either, it can be argued that I'm getting a better marriage of image quality and portability over full frame after all.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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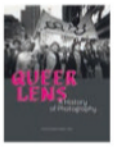
Queer Lens: A History of Photography

by Paul Martineau & Ryan Link

£55, Yale University Press London, hardback, 342 pages, ISBN: 9781606069691



A new book recommended for queer readers and those interested in the development of queer photography, says **Derrick Bradfield**

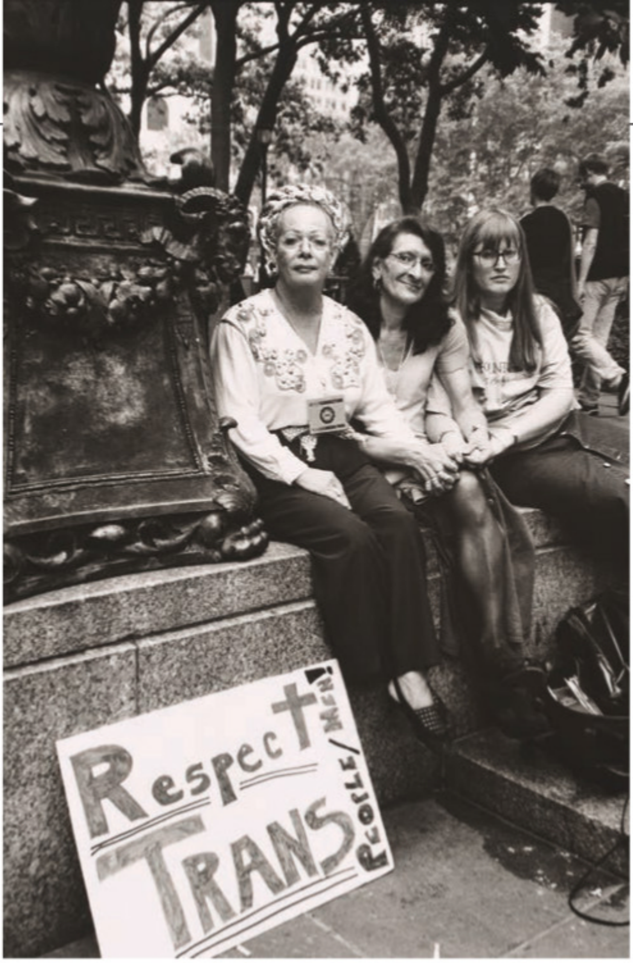
This is the first major publication to survey the history of LGBTQ+ photography starting in the mid 19th century through the prism of queerness into the noughties, specifically examining concepts of gender, sexuality and self-expression. And it accompanies an exhibition at the Paul Getty Museum, Los Angeles which is now on show until 25 September 2025.

The well-illustrated book of 300 images traces the chronological history of how the LGBTQ+ individuals have influenced art and culture in many ways, and how photography continues to be a powerful tool in the representation of the queer experience.

There is a useful chronology covering the whole period (1732 up to 2021) decade by decade, which allows you to

Left: Plate 16 Baron Wilhelm von Gloeden Wrestlers ca. 1885-1905

Right: Plate 189 Luis Carle (American, born 1962) Sylvia Rivera (middle) with Christina Hayworth and Julia Murray



pinpoint any specific important development in queer photography.

Starting in the mid-19th century up to and including contemporary times, the book explores the emergence of political activism, including the ACT UP international organisation, founded in protest about the AIDS epidemic and the importance of visibility. Photography has played a crucial role in the history of queer representation and the social world of queer people. Starting with queer portraits in the mid-19th century and the social world of queer artists, gender defiance and cross-dressing and clearly shown expressions of their desire, imagination and community.

The book shows 200 plates both black & white and colour, representing the work of 157 photographers – bringing together the work of a wide variety of LHBTQ+ images. It's a comprehensive record of queer photography, with many images unseen before.

The book explores the importance of Pictorialism in the early 20th century, the use of the Box Brownie by Kodak Eastman, and the importance of vernacular photography. This all meant a huge expansion of queer portraiture, showing, for example, affection not tolerated in wider society; the gay liberation front of the 1960s and 1970s; the Stonewall riots, showing acts of protest; the ACT UP movement fighting AIDS discrimination in the 1980s which helped to promote a positive image of queer people; and also showing the kaleidoscope of the queer experience including trans people.

Between 1946 and 1980, there was a major increase in queer visibility with an explosion of queer magazines and newspapers disseminating information, plus male physique magazines such as *The Advocate* and *The Lesbian Tide*.

Black queer artists were often overlooked or ignored and stereotyped, however this radically changed from the 1990s and continues to develop today, with other ethnic groups such as Latinos.

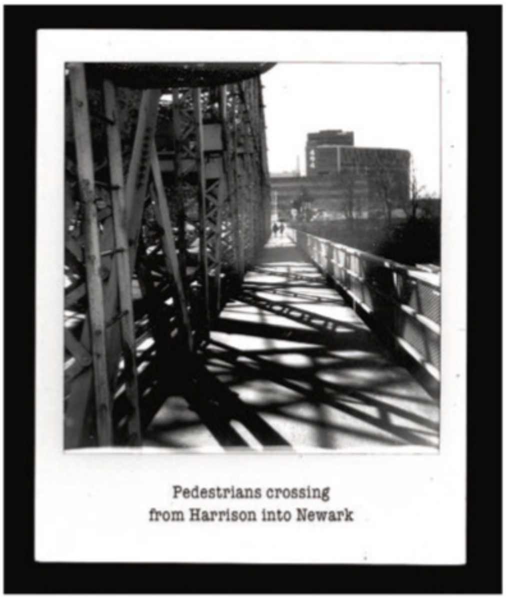
The invention of the Polaroid created the possibility of immediate gratification with the portrait, and allowed many people to find one's authentic queer identity.

This book is a very comprehensive chronological review of queer photography that has never been brought together before for the exhibition at the Getty Museum in Los Angeles, and is drawn from many private and museum collections, although mainly American.

Above all it depicts an authentic and a deep genuine exploration of LGBTQ+ queer people which is so refreshing in breaking the mainstream establishments' depiction as one of mockery, stereotypes and discrimination.

Books & exhibitions

The latest and best books and exhibitions from the world of photography



Bridge St Bridge

Wheeleroidz: Polaroids from the North Jersey Underground Vol. 1 by Wheeler Antabanez

£30, Abandoned Books, softback, 50 pages, ISBN: 9798218647353

WHEELEROIDZ
WHEELER ANTABANEZ

WHEELEROIDZ is a riotous collection of Polaroids that instantly delivers a shot of anarchy, attitude and analogue charm. Photographer Dan Wheeler trains his lens on the subcultures he knows best – skaters, punks, BMXers and wide-eyed wanderers – capturing them in all their unfiltered glory.

Shot entirely on Polaroid, the images are gritty, unpredictable and fizzing with energy. Each frame has the off-the-cuff intimacy and physicality that only instant film can offer. Whether it's a bloodied knee, a smashed can, or a fleeting grin caught mid-kickflip, these moments aren't posed or polished – they're grabbed from the chaos and pinned down with a satisfying click-whirr.

The book's design is as bold as its contents: thick stock, loud layouts, and a punk zine sensibility that feels right at home with the subject matter. Wheeler isn't aiming for perfection – he's chasing atmosphere and he nails it. Some images are half-formed, over-exposed, blurred. But that's the point. These are instant mementos of lives lived fast, rough and beautifully raw. This book is a love letter to Polaroid's unpredictable magic and the fleeting moments it preserves. In an age of digital precision, Wheeler reminds us that sometimes the best stories are the ones that refuse to be retouched.

Lisa Barnard: The Canary and The Hammer

Soho Photography Quarter, outside The Photographers' Gallery, Free. Until May 2026

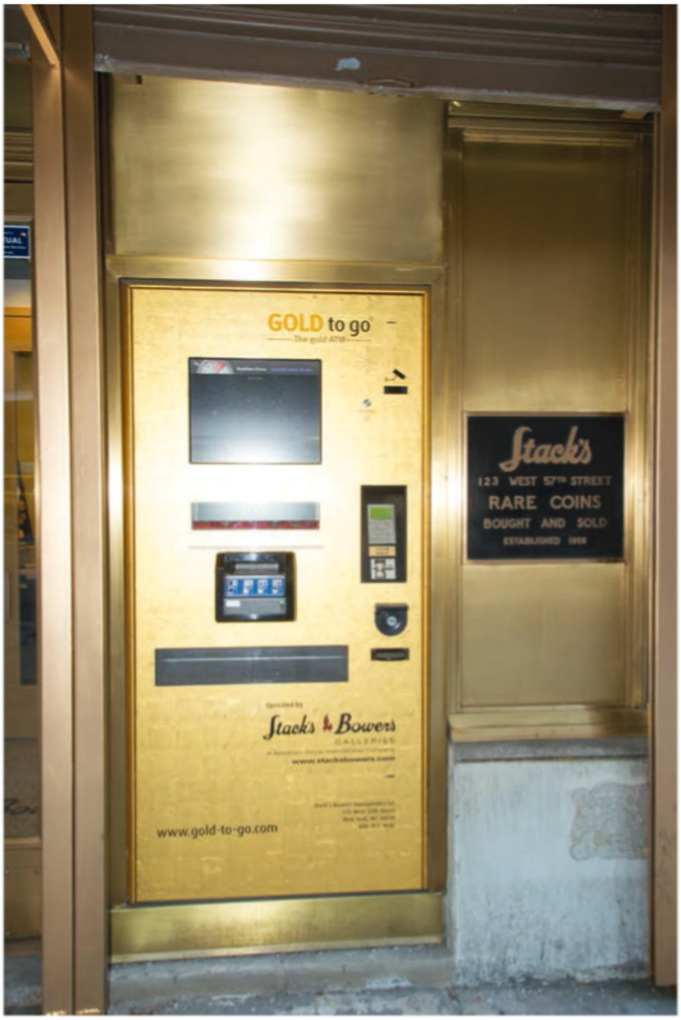
Occupying the prominent outdoor space of the Soho Photography Quarter, The Canary and The Hammer by Lisa Barnard offers a thought-provoking visual essay on our enduring obsession with gold. Tracing the metal's impact across continents – from ecological devastation and exploitative mining to its role in medicine, technology and global finance – the exhibition is intelligent, multi-layered and rich in historical and symbolic resonance.

The work's conceptual strength is clear. Inspired by the 2008 financial crash, Barnard positions gold as a barometer of economic anxiety, echoing the canaries once used in mines to detect danger. Visually, her photographs weave this metaphor through dense, often oblique imagery: gold bars, industrial landscapes, scientific apparatus, fragments of ritual. The presentation is slick, the prints imposing at scale.

Yet while Barnard's project thrives in a gallery or book context – the photo-book was published to acclaim in 2019 – it's fair to question how well it functions in this high-footfall, street-level setting. The Soho Photography Quarter is one of the most visible and publicly accessible photographic spaces in London. Shouldn't it serve as an invitation – an engaging, even arresting entry point for those unfamiliar with contemporary photography?

Instead, the work feels hermetic, requiring significant interpretive effort and prior knowledge to fully appreciate. There is little in the imagery that might pull a passer-by from Oxford Street into The Photographers' Gallery itself, just metres away. This feels like a missed opportunity. With photography's power to inform, surprise and delight, shouldn't this prime spot do more to provoke curiosity and engagement? Is this the most effective way to connect with the wider public? It's a bold curatorial choice – but not, perhaps, the most inviting one.

That said, for those willing to spend time with the work, The Canary and The Hammer is a rigorous and ambitious exploration of how a single element can reflect the broader inequalities of our world.

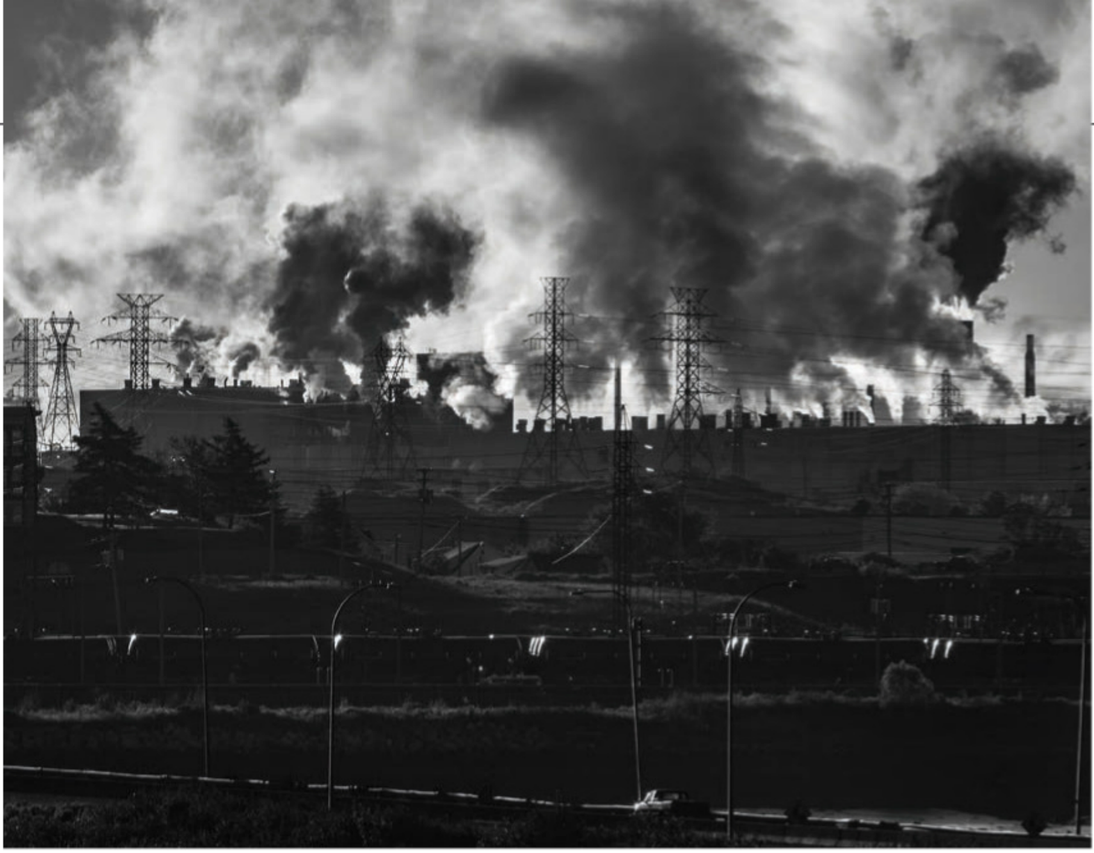


Above: GOLD to go, New York City, USA, 2016

Right: Hammer and rock, SOTRAMI, Santa Filomena, Peru, 2016

Left: Fool's Gold, Santa Filomena, Peru, 2016

ALL IMAGES © LISA BARNARD



Left: The Irving Oil Refinery seen from uptown Saint John, 2016

Below: Damien London and his family on their back porch in the Old North End, 2017

Bottom: Forestry company JD Irving advertises their alleged contributions to environmental causes along New Brunswick highways despite the company's long record of environmental catastrophe including being charged in 2016 with 15 counts of illegal dumping of deleterious substances into the Wolastoq (Saint John River), 2021

The Cloud Factory

by Chris Donovan

£60, GOST, hardbacsk, 180 pages: ISBN 9781915423603

Chris Donovan's *The Cloud Factory* is a searingly honest exploration of environmental injustice, industrial power, and community resilience in the small Canadian city of Saint John, New Brunswick. The title, drawn from a childhood misunderstanding – 'Do they make all the world's clouds?' – neatly encapsulates Donovan's lifelong reckoning with the forces that shaped his hometown.

Home to Canada's largest oil refinery and one of the country's richest dynasties, Saint John also bears some of its highest child poverty rates. It's in this complex, contradictory terrain that Donovan's work finds both its visual and moral focus. Shot over a decade, the images in this book bear witness to vibrant neighbourhoods living in the shadow – sometimes quite literally – of polluting industrial monoliths.

Donovan's photographs are empathetic and unflinching. He captures moments of domestic normalcy, youthful exuberance, and quiet resistance, all against a backdrop of smokestacks, pipelines, and looming corporate presence. The 'cloud factory' becomes a metaphor not only for ecological degradation but also for the obfuscation of truth. Donovan's own history as a photojournalist at the city's censored local paper deepens the project's critique. A butane leak in 2018, under-reported in local media, serves as a flashpoint, revealing a culture of fear and silence imposed on an already vulnerable population.

What elevates *The Cloud Factory* beyond a regional documentary is Donovan's dual stance: part protest, part love letter. His affection for Saint John's people and streets is evident, even as he holds those in power to account. The images are strong in both form and content – composed with care, yet never aestheticising suffering.

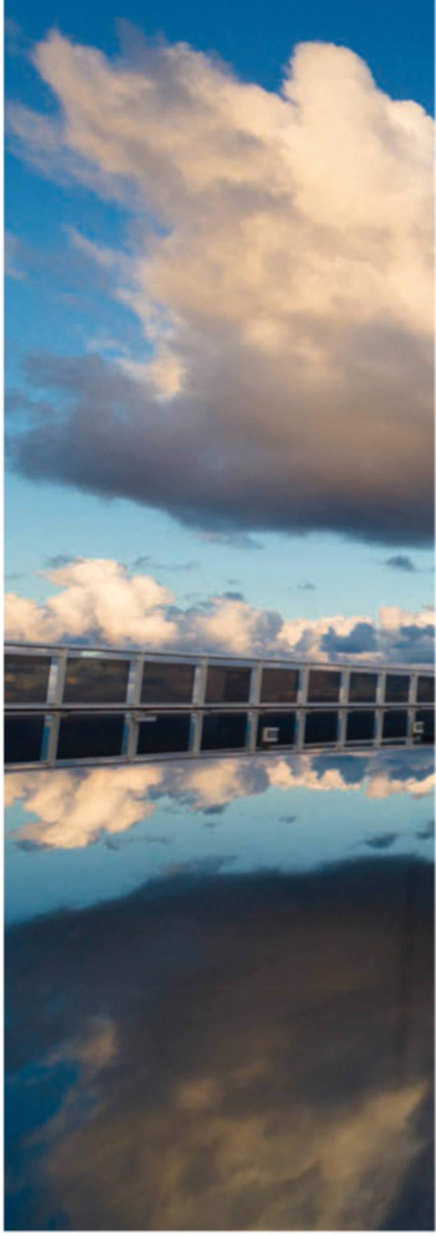
This is not an easy book, but it is a necessary one. It challenges the viewer to consider how class, industry, and environment intersect, often brutally. In doing so, Donovan places himself firmly within the tradition of socially committed photography – with a personal lens sharpened by lived experience.

Capturing Carbon

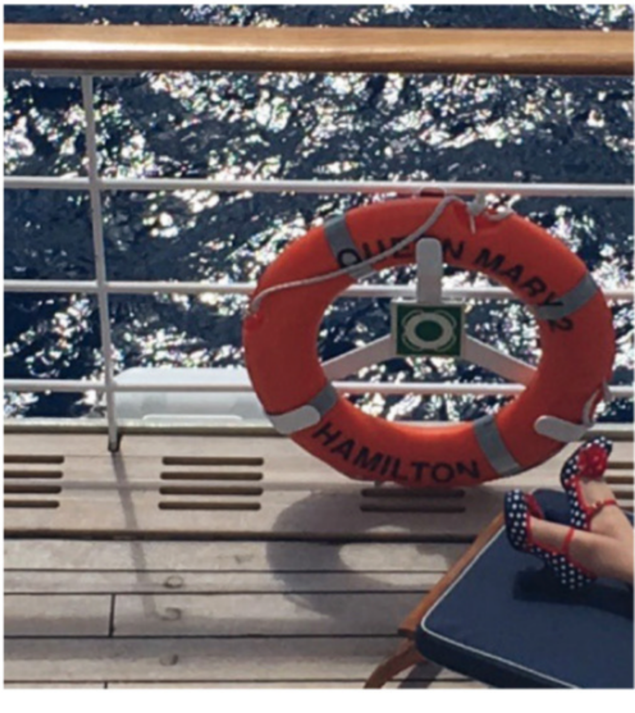
ALL IMAGES © CHRIS DONOVAN

Sea legs and silver gelatin

Peter Dench takes a peek behind the scenes of Cunard's Photographic Archive



Right: Sunrise on board *Queen Mary 2*, during the Transatlantic Fashion Week voyage en route to New York, 2017



Below: View from balcony on the *Queen Mary 2*, 2018

When British shipping giant and international cruise line Cunard unveiled its Sea of Glamour exhibition earlier this year – curated by photographer Mary McCartney in Liverpool's iconic Royal Liver Building – it offered a rare glimpse into 185 years of seafaring style. Blending celebrity moments, royal visits and guest-submitted snapshots, the show has set sail on a world tour aboard the *Queen Mary 2* and later, *Queen Elizabeth*. But behind the glamour lies a vast and meticulously preserved photographic archive, housed at the University of Liverpool. Cunard archivist Siân Wilks tells me about the surprises, challenges and hidden gems within one of Britain's most storied visual collections.

AP: What is the scope of the Cunard archive, and where is it housed?
Sian Wilks: The Cunard archive contains most of the surviving business records produced by Cunard since it became a limited company in 1878. A unique source for researching Cunard's growth and development, the administrative papers reflect the management and operational activities of the company. Occupying over 400 linear metres the archive is arranged to reflect the departments and functions present within the business. Many of the records date from the inter-war period. There are records across various media ranging from committee papers and minutes to correspondence and publicity material. The Cunard archive is accessible to researchers via Special Collections and Archives (SCA) at the University of Liverpool, which has been the archive's home since the early 1970s.

AP: What kinds of visual material does the archive contain – photographs, negatives, slides, postcards, promotional imagery?
SW: The Cunard archive holds a wealth of visual material from photographs and transparencies to printed marketing materials such as brochures and passenger ephemera.

AP: What are some of the most surprising or rarely seen photographic gems in the collection?
SW: Most researchers expect the Cunard archive to contain images of the company's ships through time and its crew or passengers – however they are often surprised when they learn that the photographic collection also contains some

© CHRISTOPHER ISON © FOR CUNARD

© DAVID WARREN

fantastic examples of Cunard's lesser-known cargo vessels or First World War munitions factories.

AP: How do you ensure the preservation of fragile or deteriorating photographic materials, especially from the early 20th century?
SW: A major part of an archivist's role is to find a balance between access to records whilst ensuring their preservation for future generations. The SCA team constantly strives to do this in accordance with professional and ethical standards and best practice. This includes storing materials in a clean, climate-controlled environment and using appropriate equipment and handling techniques. In some cases, access to original records may be restricted and surrogates or digital copies used in its place.

Day-to-day and behind the scenes

AP: What does a typical day look like in your role as Cunard's archivist?
SW: I manage and preserve Cunard's business archives as part of a team from Special Collections and Archives. My key responsibilities include cataloguing the collection, managing an enquiry service, which Cunard themselves use, and ensuring the archive is accessible to researchers and the public. The aim is to share the rich history of Cunard with as many people as possible. My typical day can encompass all of these things and also include public engagement activities such as exhibitions or visits.

AP: What are some of the biggest challenges in managing an archive of this scale and significance?
SW: Since starting the role, one of the main aims has been to get as many of the archival catalogues online as possible, so that people can access them and search independently to find what they are looking for. Traditionally the catalogues were paper-based and descriptions of records were not always accurate or consistent. Projects can come up unexpectedly or with limited notice, meaning that you have to be flexible in how you balance long-term tasks alongside short-term requirements.

Sea of Glamour exhibition

AP: How involved were you in preparing material for the Sea of Glamour exhibition curated by Mary McCartney?
SW: The main task from the perspective of the Cunard archive was to try to source as many photographs as possible that

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Left: Catching hoop

Right: Cunard dancer

Top middle: Sir Winston Churchill

Top right: George Harrison on board the *QE2*

Middle right: Rita Hayworth

Middle: Cary Grant

Right bottom: HM Queen Elizabeth and Princesses Elizabeth and Margaret sail on *RMS Queen Elizabeth*'s sea trials, 1946

Bottom left: Passengers Tony and Jacqueline Butcher on the flagship *QE2* in the Caribbean, 1980

Queen Elizabeth 2
Photographed on board 1980
© JACKY BUTCHER

'It is always a great moment when you identify a photograph that complements the written record'

could provide an overview of Cunard's heritage from as broad a timeline as possible. High-quality digital scans were also provided.

AP: What role do photographs play in telling Cunard's story – beyond the written or oral record?

SW: This is a good question as depending on who you ask, a different answer would be given. Observing visitors to the Cunard archive has shown that multiple people can look at the same photograph and go away with a different viewpoint or interpretation. Many photographs within the Cunard archive provide a powerful glimpse of a snapshot in time and they can really help bring to life Cunard's story. It is always a great moment when you can identify a photograph that complements the written record, as nothing can quite replace a visual record.

AP: Do you notice different photographic trends or styles across the decades within the archive?

SW: Cunard's earlier marketing photographs from the 1920s/1930s tend to emphasise the scale of a ship or the large public spaces on board, often without passengers – but by the 1950s almost all show passengers and crew having a brilliant time.

Technology and the future

AP: Are there digitisation or AI initiatives under way to help catalogue or restore the photographic archive?

SW: The University of Liverpool is home to a huge range of unique heritage collections held across our libraries, museums, and galleries.

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Our Digital Heritage Lab aims to showcase our collections and presents an opportunity for links to be drawn across them, examine collections at scale, and tell new stories. We are excited to be bringing them together in one place, with some becoming digitally accessible for the first time. Content from the Cunard archive currently includes an online version of the Travel in Style exhibition, Cunard magazines and original passenger lists. See digitalheritagelab.liverpool.ac.uk/

AP: How has the growth of digital photography and social media influenced Cunard's visual legacy in recent years?
SW: Digital archiving is a growing area, so it will be interesting to see how the Cunard archive develops to potentially accommodate the growth of born-digital photography and social media.

Personal reflections

AP: Do you have a favourite image or set of

Queen Elizabeth 2

© MIRRORPIX

Above: *QE2* cleaners pose together on deck, 1975

Right: Launching of the *QE2* at The John Brown Shipyard, Clyde, Scotland, 1967

Middle right: HM Queen Elizabeth II launching the *QE2*

Bottom right: Elizabeth Taylor

Below: Bing Crosby

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images that tells a particularly powerful story?

SW: From the first time I saw them I've felt emotional about seeing the *Queen Mary* 'War Bride' photographs. The fact that many of the images have descriptions and the names of individuals on the reverse is rare within the Cunard archive and it always feels like you are viewing a very personal moment in the lives of the people photographed.

AP: Have you ever had a 'wow' moment in the archive – discovering something unexpected or historically significant?

SW: One moment that has stayed with me is accidentally coming across an entry within the Board of Directors' Minutes that was from the Second World War – the entry referenced the Cunard archive being transported to a cottage within the Lake District for safekeeping. The fact that Cunard recognised the importance of its archive shows what longevity and foresight the company had and how its own heritage is connected more broadly to society's history.

AP: Finally, what does it mean to you personally to be the custodian of such an iconic photographic and cultural collection?

SW: As Cunard archivist, being part of Cunard's journey has been an honour. As custodian of their archive, Special Collections and Archives has seen how connected so many people are to Cunard's history, and we look forward to making it accessible to wider audiences.

End notes

From candid snapshots of wartime brides to glossy 1950s deckchair scenes, the Cunard archive isn't just a record of one company's voyages – it's a visual history of how we once travelled, dressed, and dreamed. Thanks to the work of Siân Wilks and her team, that history remains not only preserved but poised to inspire a new generation of photographers, storytellers and sea-dreamers alike.

To find out more about the Sea of Glamour exhibition and the brand's iconic seafaring history, visit **www.cunard.com/seaofglamour**

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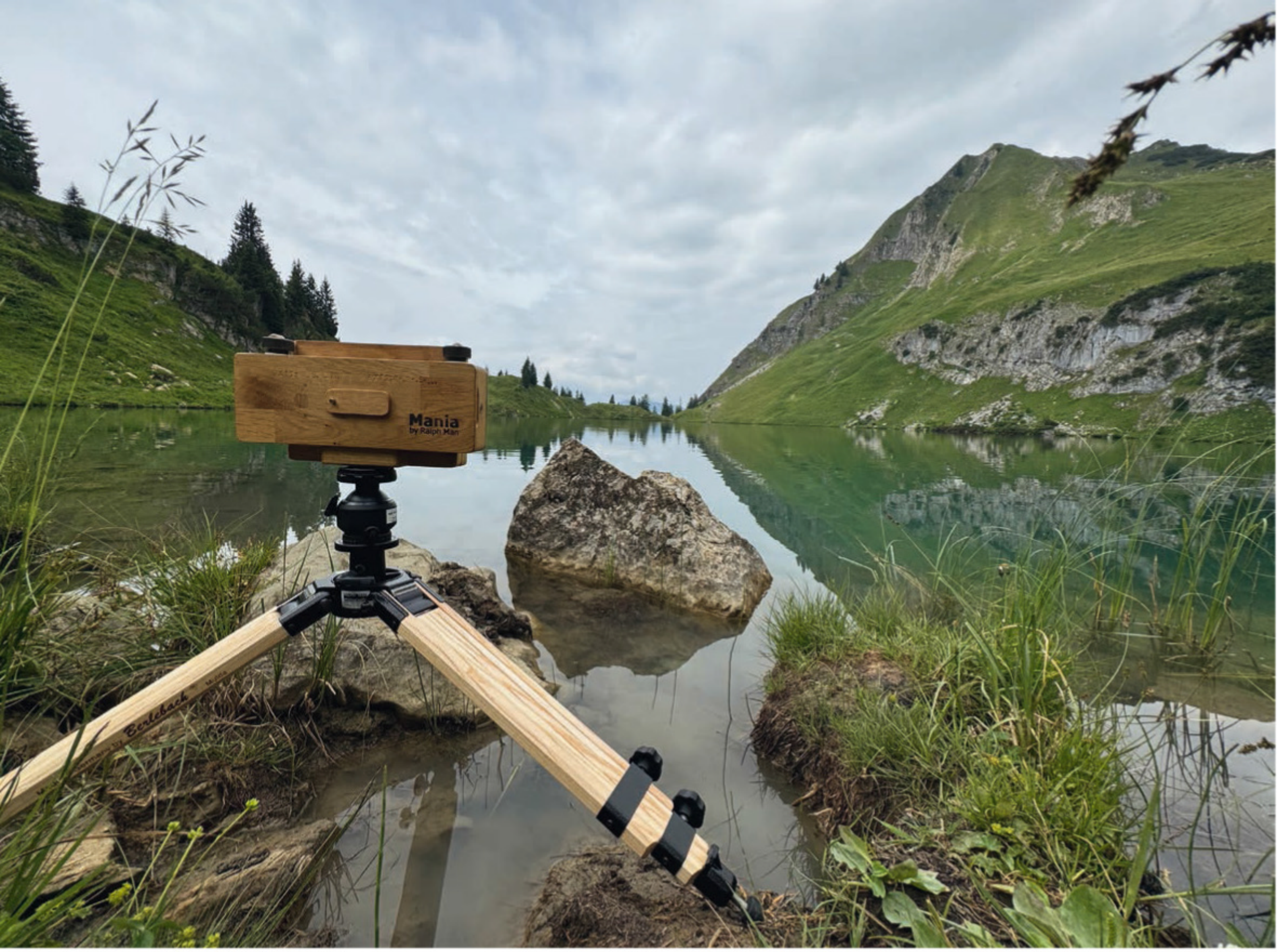


Man hole mania

With a series of focal lengths and film aspect ratios Ralph Man's magnetic Mania MFZ pinhole camera system provides an enormous range of choice for those who love a long exposure. **Damien Demolder** looks at how it works

Above: The Mania MFZ pinhole system in the field

It is almost impossible that a photographer who is also a carpenter wouldn't attempt to build his own camera. Even amateur wood-botherers, and those of a mildly ambitious nature who also own a saw, will at some time have a go at creating a small MDF box with a hole in it.

The best efforts of 'normal' home camera constructors though are unlikely to come up to the standards and complexities of the Mania MFZ pinhole system camera – a camera that can shoot in four formats and can adopt six different focal lengths. The brainchild of German photographer, and fully trained carpenter, Ralph Man, this modular camera system promises an enormous amount of flexibility, great artistic potential, a whole lot of fun and some very long exposures.

Mania MFZ modular system

The idea of the Mania MFZ pinhole camera is that users are not stuck with a single look or shape for their pinhole images, as the modular system allows us to switch formats and focal lengths according to the style we want to create and the subject we are aiming at. There are three principal parts to the system – the body, the film back and the 'lens' panel with the pinhole. By using different formats of film and different aspect ratios on roll film, long panorama-shaped images can be made as well as square ones. When shooting 120 roll film the Mania MFZ can be set to shoot 6x17, 6x12 or 6x6 images, as well as side-by-side pairs in matching formats. And if medium format isn't big enough for you, a 5x4in body can be used for sheet film.

While most pinhole cameras are stuck with a single focal length that's defined by the distance between pinhole and film, Ralph's camera uses spacers between the back and the pin hole to extend that distance to create longer focal lengths. So, by combining different sizes of imaging area with different spacers users can create a very wideangle view with the default 35mm position and a 5x4in back, or a moderate telephoto view with the 135mm position and 6x6cm images on 120 roll film.

Long and skinny film formats

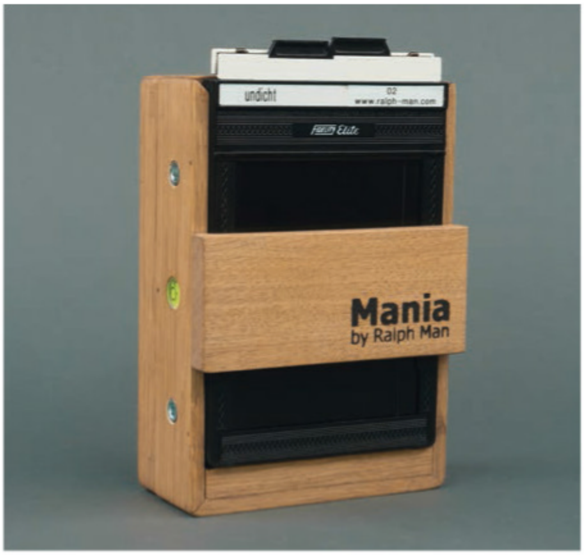
The basic version of the Mania MFZ gives us a 120 roll film back that shoots 6x17cm panoramic frames with a pinhole set for a 35mm focal length. As the frame diagonal for the 6x17cm format is 179mm, that 35mm focal length will feel very wide – delivering about the same angle of view as 17mm lens would on a full-frame digital camera. Of course, the 6x17 aspect ratio may not suit every subject, so Ralph has designed wooden inserts that slot into the back of the film chamber to reduce the spread of light from the pinhole lens. These allow the user to produce 6x12cm negatives when these baffles are placed in one position, and 6x6cm square negatives when they shifted to a second position. The back panel of the roll film body has reference numbers carved into the wood so we know which frame numbers to wind the film to for each format selected. So, for example, if we are shooting 6x6 we'll use every frame number shown through the backing paper window, but if you are shooting 6x12 format you'll only be able to shoot when the numbers 1, 3, 5, 7, 9 and 11 are showing – as the format is twice as wide as 6x6cm.

There is no darkslide in the camera, so it might appear at first that formats and pinhole panels can't be changed mid-roll. But Ralph says the trick is to make a note of the film frame you are on and then wind the film all the way back on to the roll so you can change the pinhole panel – then reload, wind it back to where you were and continue. 'It only takes a minute,' he says, 'and a minute in pinhole photography is a very short space of time.'

A slightly different body panel accepts Fidelity 5x4in sheet film holders and Graflok style backs as well as Polaroid and Fujifilm instant film magazines. Standard Fidelity double dark slides slide into place and a piece of wood will hold it tight against the back of the camera using magnetic connections. The thicker backs, like Graflok backs, can be held in place with the pair of rubber bands supplied in the kit.

Longer and wider

As you'll know, we measure focal length as the distance between the lens and the film, so in these types of camera that's the distance between the pinhole and the film. In the basic set-up the pinhole is held 35mm from the film, but to make things more exciting Ralph has created a series of spacers that fit between the pinhole panel and the main body of the camera. Each spacer is 20mm thick and connects to the body, the other spacers and the lens panel with magnets – so they just clip on and off without clasps or locking devices. Adding one spacer takes the focal length of the pinhole from 35mm to 55mm, and another from 55mm to 75mm – and so on, until we reach 135mm. Pinhole nerds will be aware that



Above: A 5x4 inch body can be used for sheet film

Above: The 5x4 inch camera arrangement allows for a degree of shift in the pinhole panel

Left: When shooting 120 roll film the Mania MFZ can be set to shoot 6x17

simply shifting your pinhole further away doesn't present the best image quality, as each focal length has an optimal pinhole size. Ralph has taken this into account, and tells us that after extensive testing he determined that three pinhole sizes would be necessary to keep image quality at its best.

'I initially calculated the ideal diameters using the standard formulas,' Ralph explains. 'Then, for practical reasons, I ran tests to reduce the total number of pinhole options needed. As it stands now, users can work with a 0.2mm pinhole panel for shorter focal lengths and 0.3mm panels for all wider focal lengths, which gives them almost full coverage from 35mm to 95mm focal lengths. If someone wants to work with longer focal lengths, such as 115mm or more, they can order panels with 0.4mm pinholes. So, I use 0.2mm pinholes for focal lengths around 35mm, and 0.3mm for focal lengths between 55mm and 95mm.'

In an ideal world

Ralph came to these ideal hole diameter sizes using the simple formula d = k divided by f x λ where d is the diameter of the pinhole, k is 1.56, f is the focal length (or distance between pinhole and film) and λ is the wavelength of light – which we take to be 5.6x10^{-4}mm. But you knew that! Making pinholes accurately when they are this size, and making sure they are consistent – and round – is less simple, so Ralph has his made for him by a specialist.

The focal lengths achieved with the basic depth of the body and the spacers remains the same no matter which aspect ratio image is recorded, but of course those focal lengths all mean something different in the language of each format.

Remembering that a standard lens for the 6x6cm format is 80mm, adding the spacers until 75mm is achieved will give us an angle of view similar to that we'd get from a 40mm on a full-frame camera. But keeping the focal length the same while shooting on the 6x17cm format will give us an angle of view much more like that we'd expect from a 36mm lens on full frame. The standard lens for 5x4in sheet film is 150mm, so that 75mm focal length will seem pretty wide – like a 23mm lens.

As you won't be able to see the image until the film is processed some maths, a table or some guesswork will be involved, but Ralph has designed a clever system on the top of the camera and lens panels that allows us to line up a series of markers that indicate what our angle of view will be. It's hard to use this with the accuracy we expect from a traditional viewfinder, but not knowing exactly what we are going to get is half the fun.

Top: Shot with Ralph's twin-shot-panoramas feature allowing two shots which fit together

Middle: Shot with Ralph's twin-shot-panorama function of his Mania MFZ

Right: The Mania MFZ works with various front panels, including ones that enable horizontal or vertical shifting and a panel for twin-shot panoramas

Twin shot pairs

As well as panels that feature a single pinhole Ralph also supplies panels that offer us a choice of three. The centre pinhole is for regular shooting, while the pinholes either side allow us to make panoramic 'joiner' type images by recording different parts of the scene on different frames that can then be shown together to make a wider picture. To do this we line up the film in the normal way, whether shooting 6x6cm or 6x12cm, and make an exposure using the left-hand pinhole. Once that's done we wind the film on, then shoot with the right-hand pinhole. The negative strip should then show two images that butt up to each other to create a wide panorama – like a diptych.

This TSP (Twin-Shot Panorama) lens panel is available for 120 roll film users as well as for 5x4in sheet film users, so a wide range of effects are possible. Ralph says that using longer focal lengths for these shots will result in less vignetting (darkening of the corners of the frame) so the two images will join more naturally – though some may enjoy the vignetting effect and want to incorporate it into their work.

Not really related, but the 5x4in camera arrangement allows for a degree of shift in the pinhole panel.

Shifting the pinhole upwards allows the camera to 'look up' without tilting up, so buildings remain upright and don't appear to be tilting backwards.

Exposure and filters

You might think that the use of filters would be a little awkward with a pinhole camera, but Ralph has designed a little tray that square sheets of glass can stand in and which allows them to cover the pinholes while being clamped into place with magnets. For windy conditions he recommends drilling a hole in the filter so the magnets can have direct contact – or he has filters pre-drilled. Coloured filters are used for shooting in black & white obviously, to alter the film's response to the colours in the scene, but in pinhole work neutral density filters can also be useful. As there is no timed shutter in these cameras, and we have to count exposure times in our head or with a stopwatch, 'shutter' accuracy is easier with long exposures than with short ones – it's harder to guess a half-second exposure with accuracy than it is to guess a 20-second exposure as a split second mistake makes less difference the longer the exposure time.

For exposures generally, the cameras come with a conversion chart that allows us to read the light at f/11 and then translate that for the focal length and pinhole size in use so we can read off the recommended exposure time.

From a tiny acorn...

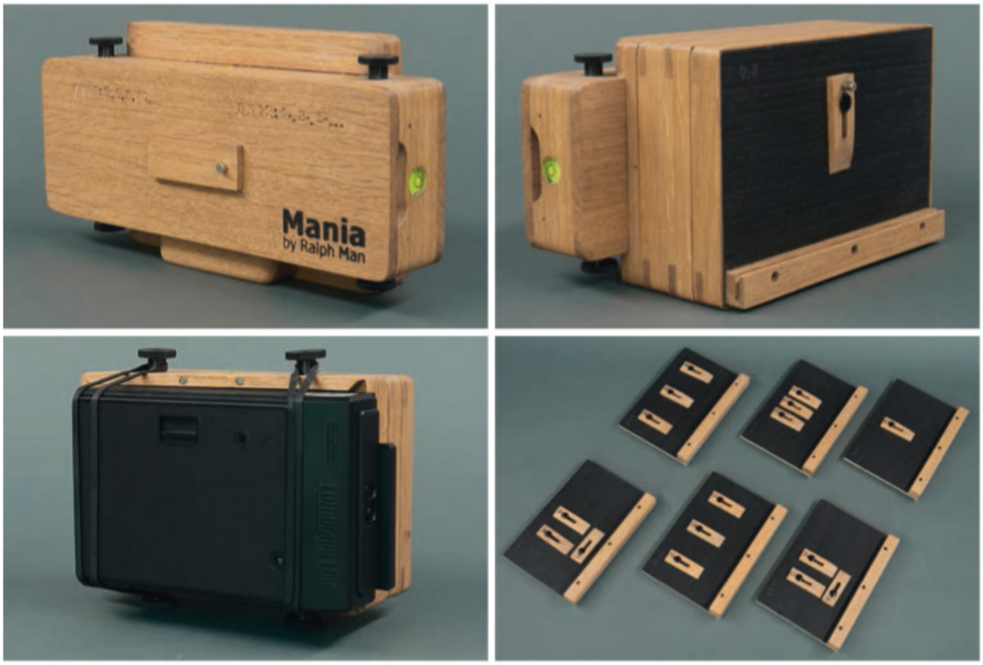
What spurred Ralph to start this project was not being able to find a ready-made pinhole camera that met all his needs – so instead he designed his own. He builds all the cameras by hand in his workshop in Wearendorf in western Germany, using oak for all the main body and panel parts. 'At first, I built several individual cameras to explore different possibilities,' he tells us, 'but I still didn't have enough flexibility when it came to focal lengths and pinhole arrangements, so I had the idea to create a modular pinhole camera system. The initial build took a few weeks, but testing and refining the system took several more months.

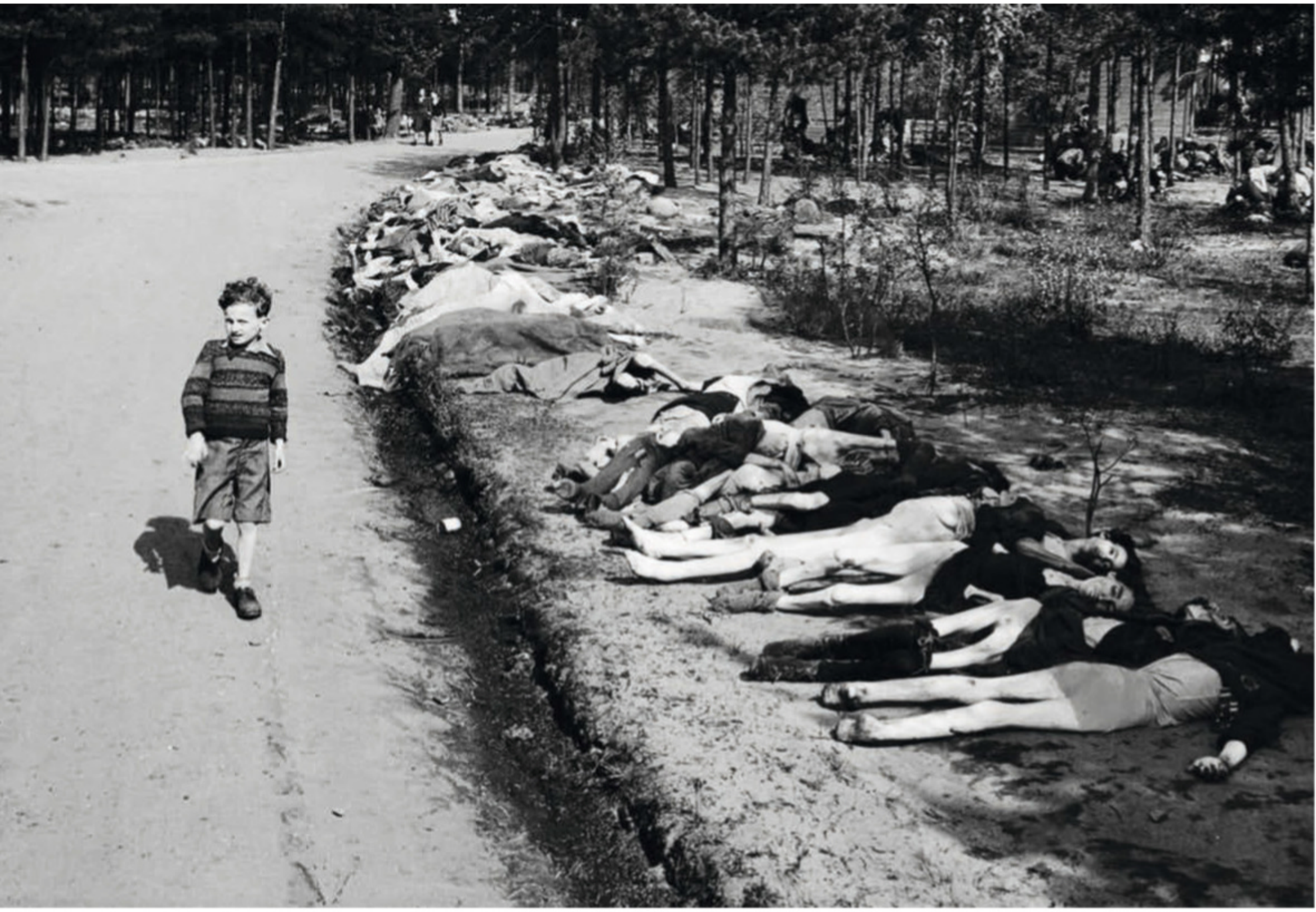
'The biggest challenge was ensuring all the components fit and function together seamlessly, while allowing for as many combinations and options as possible. And in the end, it all had to be light-tight but still easy to assemble and take apart. That required a lot of theoretical planning and hands-on testing.

'The system is constantly evolving through new accessories and design improvements. Right now, I build the cameras in small batches over the winter. The first series consisted of just 20 cameras (ten 4x5in ones and ten 6x17), and they're almost all sold out. From the next production run onward, the process will be more efficient. For the first run, it took me about two full working days to build a "Pro Package".

'The next series of cameras will not ship until April 2026. However, pre-order customers can reserve one of the five available Pro Packages of the "Limited Edition" or one of the non-limited "Exclusive Editions." These editions feature front panels with exclusive designs and are priced the same as the regular editions – but are only available via pre-order. If you'd like to get one of these special editions, simply place an order on the website and mention in the comments that you would like one of these editions.'

You can see all the details of Ralph's Mania MFZ at maniapinhole.com, and you can see his regular (non-pinhole) work as a fashion and portrait photographer at **www.ralph-man.com**





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Dialogue with Legends

George Rodger

When Thomas Joshua Cooper and Paul Hill set out in 1974 to meet and interview the 'movers and shakers' of 20th century photography (see Dialogue with Legends, AP 1 April) they had no idea that the project would take four years and become a unique archive that is still in print. **Paul Hill** describes the interview with British photojournalist George Rodger, followed by selected extracts from the recorded encounter

dialogue with photography

Paul Strand
Man Ray
Cecil Beaton
Jacques Henri Lartigue
Brassaï
André Kertész
George Rodger
Henri Cartier-Bresson
Robert Doisneau
Herbert Bayer
Henry Holmes Smith
Helmut Gernsheim
Brett Weston
Manuel Alvarez Bravo
Eliot Porter
W. Eugene Smith
Laura Gilpin
Imogen Cunningham
Wynn Bullock
Minor White
Beaumont Newhall
Ansel Adams

Interviews with Paul Hill and Thomas Cooper

This year we are celebrating the 80th anniversary of the end of World War Two.

It is also the 30th anniversary of the death of British photojournalist and Magnum founding member George Rodger. Whenever I am asked to describe his character, I always use the old-fashioned word 'gentleman'.

In 1945 Rodger made a life-changing decision that he recalled in the 1977 interview.

Traumatised by the experience of looking for 'nice compositions' of the corpses during the liberation of Bergen-Belsen concentration camp in 1945, he vowed never to photograph another war. Instead, he embarked on a 28,000-mile journey all over Africa and the Middle East, focusing on animal life, rituals, and ways of life that exist in a close relationship with nature.

Earlier his pictures of the London blitz had brought him to the attention of *Life* magazine, and he became a war correspondent. He won 18 campaign medals and went on to document the war front in Eritrea, Abyssinia and the Western Desert. He also travelled to Iran, Burma, North Africa, Sicily and Salerno, Italy, where he met and befriended Robert Capa.

In 1947, Rodger was invited to join Capa, Henri Cartier-Bresson, David 'Chim' Seymour and William Vandivert in founding Magnum. His next major trip to Africa resulted in extraordinary pictures of the Kordofan Nuba tribe that he is famed for. They first appeared in *National Geographic* in 1951, and Africa remained a preoccupation for him for over 30 years.

You must have seen more than your fair share of slaughter and brutality during the war. How did it affect you and your work, because there seems to be a sense of gentleness in your photographs?

I think there may be something in that. I wasn't particularly interested in photographing the horror of war. I didn't care for it at all – the blood and spilled guts and everything. One doesn't think at the time about the effects it might be having on you. But very gradually it built up and the climax came at the Belsen concentration camp. I didn't know until then – despite over five years of war – what effect the war had had on me personally and I said: 'This is where I quit.' Fortunately, the war ended soon after. There wasn't any more war to photograph – and I never went back to another one. Capa, unfortunately, did. It wasn't even a matter of what I was photographing, as what had happened to me in the process.

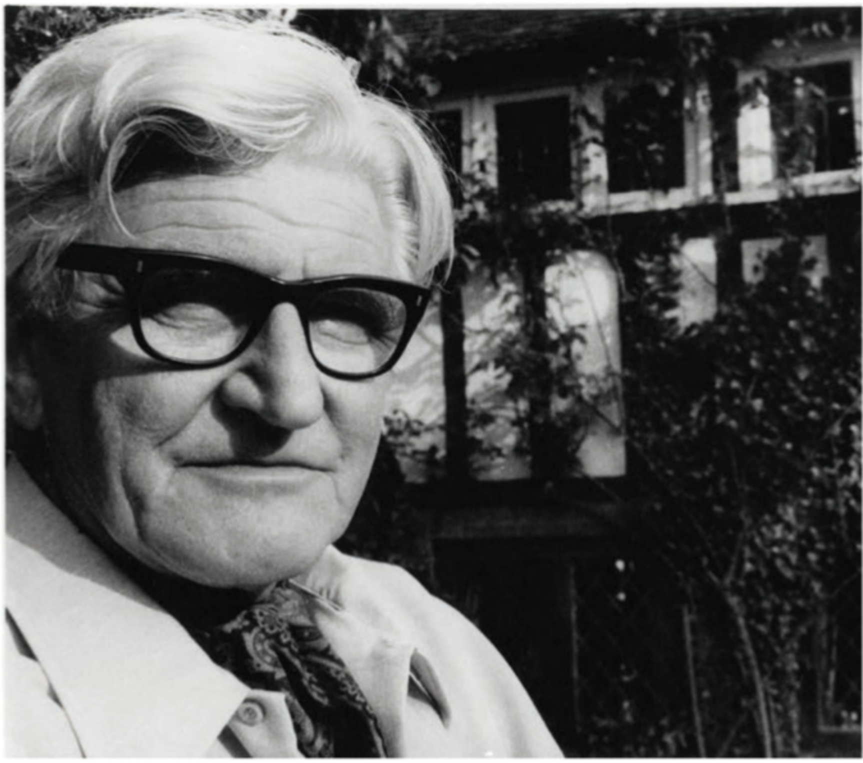
When I discovered that I could look at the horror of Belsen – 4,000 dead and starving lying around – and think only of a nice photographic composition, I knew something had happened to me and it had to stop. I felt like I was like the people running the camp – it didn't mean a thing.

What did you do about it?

I stopped. I never went back. I did the surrender at Luneburg and, fortunately for me, that was the end of the war.

Did you wonder, when you were working like that, why you were doing it?

No, one doesn't. You've got a job to do. I mean everyone was involved in the war, civilians being killed, people starving to death in concentration camps and we were also getting shot up ourselves. The mortality rate for war correspondents was the highest of any war. You don't think about those things.



© JONATHAN RODGER

Left: Bergen-Belsen Concentration Camp, April 1945 by George Rodger/The LIFE Picture Collection

Above: Portrait of George Rodger by Jonathan Rodger

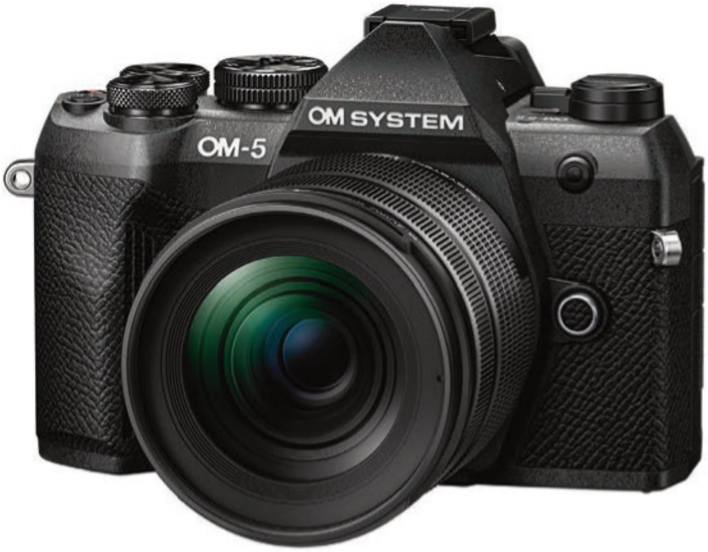
What purpose did you see the photographs serving in terms of the war effort?

I felt as though I did a great service, because I was a Britisher on the staff of *Life* magazine and the British needed supplies and ammunition; we needed money, we needed everything. I was able to show the American people, all of Henry Luce's however-many-million readers, what was happening to their money and why we needed it.

I really felt that I was doing a much better job with my camera than I would ever have done with a bombsight or a rifle or a tank.

What happened after the German surrender?

I disappeared. I went straight to Denmark from Luneburg. Denmark was the last occupied country, and it was very interesting. The German communications had collapsed completely and even 50 miles from Luneburg they had no idea that the surrender had been signed. I found myself driving alone in my jeep right into German territory and the soldiers had no idea that the war was over. All of the German troops had massed in Schleswig-Holstein, and they were all going north to get out of the way – to regroup or something like that – and they were out of fuel. They had one truck towing about four other trucks, all laden with German soldiers and I came along with my little jeep. Peep! Peep! I had the Union Jack flying and they were so amazed they didn't do anything – except salute!



At a glance

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OM System OM-5 Mark II

This is a camera that gets out of your way and lets you enjoy photography. It's the best-value weather-sealed camera ever made, writes **Joshua Waller**

For and against

- ✚ Beautiful Olympus/OM colours straight from camera
- ✚ Compact weather-sealed camera and system
- ✚ New menus, grip and USB Type-C charging
- ✚ Impressive in-body image stabilisation system
- ✚ Extensive lens range
- ▬ Not particularly optimised for video
- ▬ Sensor, viewfinder, screen remain unchanged
- ▬ AF system lacks subject detection

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Data file

Sensor	20MP CMOS, 17.4x13.0mm
Output size	5184 x 3888
Focal length mag.	2.0x
Lens mount	Micro Four Thirds
Shutter speeds	60s – 1/8000sec (mechanical) up to 1/32000 (eletronicc)
Sensitivity:	ISO 200-25,600 (Low 64/100)
Exposure modes	P,A,S,M, Bulb, Auto, Art, Scene
Metering	Multi, centre-weighted average, spot, highlight
Exposure comp.	+/-5EV in 0.3EV steps
Continuous shooting	6fps (mechanical); 10fps (electronic, C-AF), 30fps (AF fixed)
Screen	3.0in, 1.04m-dot vari-angle LCD
Viewfinder	2.36m-dot OLED, 0.69x
AF points	121
Video	C4K 24p, 4K 30p, Full HD 120p
External mic	3.5mm stereo
Memory card	UHS-II SD
Power	BLS-50 Li-ion battery
Battery life	310 shots
Dimensions	125.3x85.2x52mm
Weight	418g (with battery and card)

OM System's new OM-5 Mark II comes with a number of features that we've been waiting for since the release of the original OM-5. That was one of our favourite OM System or Olympus cameras, especially for those who travel. The OM-5 II is priced at £1,099 body only, and sits above the beginner-friendly Olympus OM-D E-M10 Mark IV in the range, which is yet to receive an OM System refresh. Read on to find out all about the changes made with the new model.

Features

It's been three years since the OM-5 was introduced, and now OM System has updated it with the OM-5 Mark II. This new model feels like a light refresh. It continues to offer a stylish, classic-looking design, with great colour reproduction. However, it gains some subtle but important upgrades.

The OM-5 was (and remains) a highly competent camera. But it came with some fairly major weaknesses as well. These have now been addressed with the new model, namely Micro USB has been replaced with USB Type-C, and the menus have finally been updated.

These two things should make what was an already excellent camera into an almost perfect camera in the eyes of OM-5/E-M5 series fans. But those who may have been expecting more, such as a new sensor, are likely to be sorely disappointed. The sensor stays a 20MP Four Thirds unit, with phase-detection autofocus.

The excellent 12-45mm F4 Pro kit zoom can capture a lot of detail
OM-5 Mark II, 12mm, 1/250sec at f/8, ISO 200

The sensor (and camera) is highly capable when it comes to producing images with excellent colour and respectable noise performance. But there will always be those who feel the need for more resolution, especially as Panasonic offers a 25MP sensor in some of its Micro Four Thirds models. If you can accept 20MP images (or take advantage of the 50MP/80MP high-resolution multi-shot modes), then this shouldn't be an issue. There's more to photography than megapixels, but you may be wondering: is 20MP still enough? Only you can decide what's right for you, but have a look at the images in this review and see for yourself.

The camera sits in the upper

As usual from OM System, colours are excellent straight out of the camera
OM-5 Mark II, 45mm, 1/320sec at f/7.1, ISO 200

Image quality remains very good at moderately high ISOs
OM-5 Mark II, 12-45mm at 45mm, 1/100sec at f/4, ISO 1000

entry-level section of the market. It's also the entry-level model in the weather-sealed range of OM cameras, which starts with the OM-5 Mark II, moving up to the retro-styled OM-3, and then the high-end OM-1 Mark II (and the older OM-1). It remains amongst the smallest mirrorless cameras you can buy, making it an ideal companion for the range of smaller, affordable Micro Four Thirds lenses.

However, the body has been refreshed as well with a larger grip at the front, and an updated top button that's now marked as 'CP', which stands for Computational Photography. This gives quick access to High Res Shot (Tripod and Handheld); Live ND (ND2 to ND16, or up to 4EV); Focus Stacking, HDR, and Multiple Exposure modes. Press the CP button while using the camera, and turn the back dial, and you can select between these modes.

The OM-5 II continues to offer the impressive Live Time, Live Bulb and Live Composite modes, although these are accessed via the manual shutter speed settings, rather than in the CP section. Live Time and Live Bulb allow you to watch long exposures build up in real time on the screen, while Live Composite overlays multiple long-exposure shots, adding only brighter areas onto the original frame. This allows light trails to be built up without overexposing the entire image, making it extremely useful for a wide range of night and light painting photography.

The body is IP53 weather-sealed, making it extra-safe in rainy and snowy conditions, when paired with a similarly weather-sealed lens. It's lightweight and agile, offering fast shooting speeds (up to 30fps continuous shooting) and some of the best image stabilisation on the market, with up to 7.5 stops of shake reduction, thanks to the 5-axis in-body sync IS system.

Like the previous model, the OM-5, the camera offers 4K video recording. It also supports vertical video, OM-Cinema 1 and 2 colour profiles (both new), and OM-Log400. The latter helps with grading footage later, although all video modes only offer 8-bit and not 10-bit colour. There's also a red frame and front red LED to make clear when the camera is recording. You also get webcam support, so you can plug the camera directly into your computer and use it as a high-quality webcam, albeit at 720p 30fps.

Other updates include a Night Vision mode designed to assist shooting in low light and at night, as found on other OM System cameras. There's also the addition of hand-held assist, which aims to show you how steady you're holding the camera for long exposures.

Build and handling

The OM-5 Mark II changes little in terms of design and handling, with fundamentally the same design as the previous model. However, look a little harder and you might spot the deeper grip, which also adds an additional textured pattern to increase grip even further. There is also now a Sand Beige colour option available, in addition to black and silver-and-black versions. Whilst the new beige colour isn't my personal favourite, I can't really complain about customers having more choice.

The top-plate button for exposure compensation has been replaced by the CP (Computational Photography) button. But this is hardly missed, as the front dial lets you adjust exposure compensation without the need to press a button.

The OM-5 was released with an optional add-on ECG-5 grip. But owing to the larger front handgrip, this no longer fits the Mark II. OM System says that it won't be making a new one, either, but expects third-party manufacturers to fill this gap.

Like the OM-5, the camera has a good range of external controls giving quick access to the main settings, while the Super Control Panel also gives quick access to other settings on the back screen. So it's rare that you'll need to enter the menus when shooting with the camera. However, the new menus are a very welcome addition, being clearly colour coded into different sections. There's also a MyMenu section for registering your favourite settings, or the ones you want to change more frequently. The camera menus can be scrolled through very quickly using either the command dials or the 4-way d-pad.

How the camera feels in your hand is something that's difficult to describe in words alone. But it's worth expressing how the new grip gives additional reassurance to an already impressive camera. It's a small body, but it doesn't feel too small, in fact the grip feels large. What's more, the camera feels surprisingly competent for its size, almost like it's some kind of magic Tardis, packing in more than should be possible in such a petite body.

Like the OM-5, and the previous

Olympus E-M5 series models, the Mark II offers the same twin-dial setup, with front and rear control dials. This makes it quick and easy to change settings, and if you've used other cameras with two control dials then this should immediately feel natural to you. On the back you'll find the four-way d-pad, which can be used to quickly move the focus point (or area). But unfortunately, this hasn't been updated to be an AF joystick.

Almost every single button can be customised on the OM-5 Mark II. In fact, there are only four buttons that can't be customised, or five if you include the shutter button. So much so, that it's quicker to list the buttons that can't be customised: these are Menu, Info, Delete and Playback. The four-way d-pad can be customised as well, if you need even more control over the buttons. This means you can customise and set up the camera exactly how you want it, if for some reason the default settings don't suit you.

Speaking of customisation, there's one C (Custom) mode position on the mode dial. However, within that you can set up four different custom modes for different shooting situations.

Viewfinder and screen

On paper, the electronic viewfinder (EVF) and screen sound relatively average, as the resolution of both remains the same as the E-M5 Mark III from late 2019 (2.36m-dots and 1.04m-dots, respectively). In use this doesn't matter as much as you might think, as both provide a realistic view of the scene. In bright sunlight the screen can be difficult to see clearly, and then switching to the EVF gives a much clearer view, and with dioptre adjustment can be tweaked if needed.

Autofocus

The autofocus system remains mostly unchanged, with 121 phase-detection AF points. This is unfortunate, as the OM-5 Mark II does not feature subject detection AF modes, and instead only offers Face and Eye detection. This has been updated to give better performance, but it's disappointing to see that the clever animal/bird/vehicle subject detection AF system from more-expensive OM System cameras isn't found on this model. Especially as this can be found on similarly priced models from other brands. This doesn't mean the autofocus system is bad; on the contrary, it's fully capable of providing accurate and

The 12-45mm kit zoom is notably good for close-ups
OM-5 Mark II, 12-45mm at 45mm, 1/125sec at f/5 , ISO 200

Focal points

Externally the OM-5 Mark II is near identical to the previous OM-5, but with a few welcome updates

New Menus

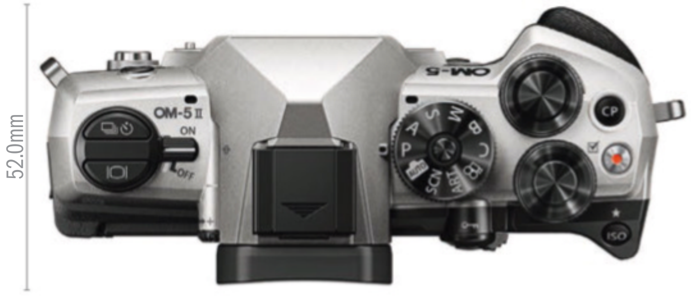
The OM-5 Mark II now gets the same updated, colour-coded menus that were first introduced with the OM-1.

Larger grip

The front grip has been enlarged to provide a more secure hold when using larger lenses.

CP button

A button on the top of the camera now gives quick access to computational photography features, such as Live ND or hand-held high-res shooting.



USB Type-C

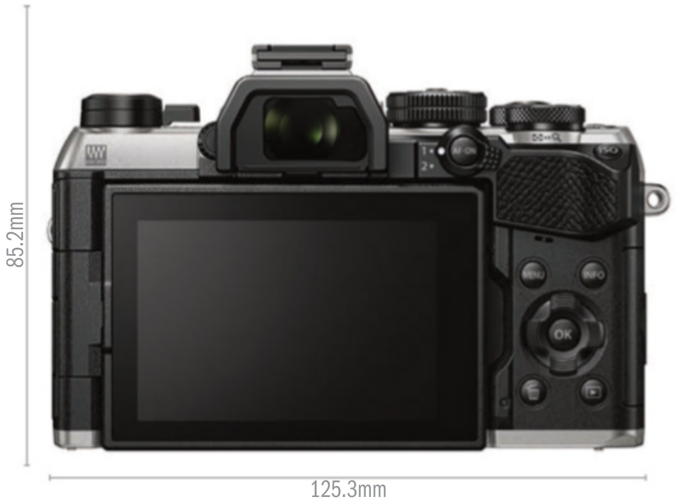
The camera now supports USB Type-C for battery charging. Like the previous model, it can also be used as a USB webcam.

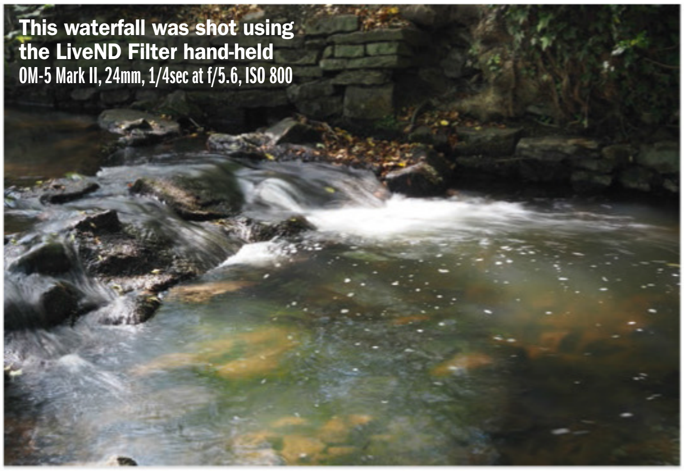
Power

The long-established BLS-50 Li-ion battery promises 310 shots per charge, or 640 shots when the camera is set to quick sleep mode.

Storage

Owing to its small body, the OM-5 II only has space for a single SD card slot. It does at least support the faster UHS-II type cards.





This waterfall was shot using the LiveND Filter hand-held
OM-5 Mark II, 24mm, 1/4sec at f/5.6, ISO 800

reliable focus. It just means that there is much better autofocus available on other cameras, such as the OM-3 and the OM-1 Mark II.

Performance

If you remember our OM-5 review, then there shouldn't be any surprises when it comes to image quality. The OM-5 Mark II, with the same sensor, gives very similar, if not identical performance, with lovely-looking colours and crisp detailed images. I used the M.Zuiko Digital 12-45mm F4 PRO lens, which can be bought as a kit with the OM-5 II for £1,499. It gives sharp results and offers impressive close-up performance when using the full zoom.

All the photos in this review were taken straight from the camera as JPEG images with no further editing or processing. This is one of the key attractions of OM System cameras, the ability to get amazing JPEG images straight from camera, or SOOC (Straight Out Of Camera).

The camera's auto white balance (AWB) performance is excellent, and rarely needs altering, with an option to 'Keep warm colour', giving images a pleasing tone. For product shots (on a white background, for example), you can switch this off, and combined with the range of macro lenses available, you get a camera that is highly capable when it comes to taking any product shots.

A lot of modern cameras are focused on creative 'film' looks, and this is something that OM System and Olympus cameras have been offering for a very long time. They are called Art Filters, and you'll find a range of film modes, including Vintage, Bleach Bypass, Grainy Film, Pin Hole, Cross Process, Gentle Sepia, and even Instant Film.

You can also customise the standard colour modes with options for Vivid, Natural etc, with settings for contrast, sharpness, saturation, and gradation (normal, high, low). One thing that would be good to see added in the future is a grain effect option that could be applied to any colour mode. However, you can simply turn the noise filter off for some real noise.

High-res multi-shot

The OM-5 Mark II offers a high-res multi-shot mode that moves the sensor at a subpixel level (0.5 pixels) and takes multiple shots to give higher-resolution images. These are auto-created in camera at 50MP (as JPEGs) when using the camera on a tripod. You can also use this hand-held and get 50MP JPEGs, and this uses the movement of the camera to capture additional detail.

When using the camera on a tripod, the camera creates 50MP JPEGs in-camera, and you can create 80MP images from the raw files on your computer in OM Workspace, or Adobe Lightroom or Camera Raw. In contrast, the OM-3, and E-M1 III and OM-1 series can create 80MP images in-camera. Luckily, this is a quick process of simply opening the raw file in the software and exporting it.

LiveND mode

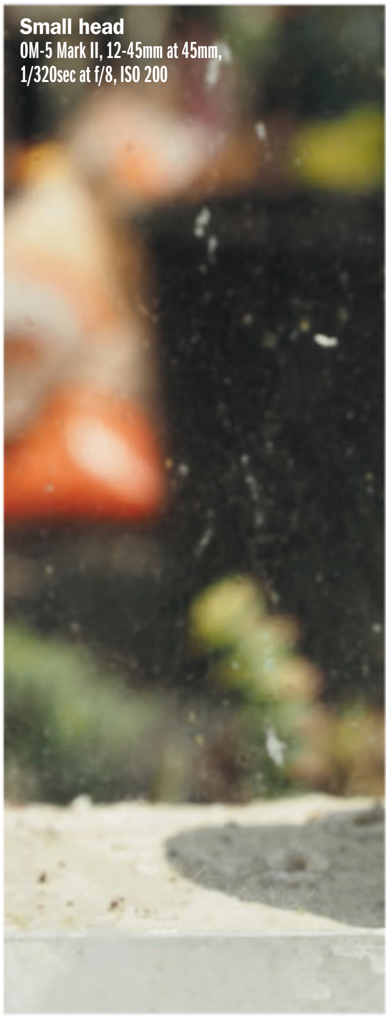
OM System's unique Live ND mode is great for smoothing water without the need of a filter on the lens. It can be used handheld with shutter speeds around 1/4 second (your mileage may vary). But for best results, you can use a tripod for long-exposure shots. You can see the effect before the photo is taken, so that you can dial in the correct shutter and aperture settings.

This can work really well for smoothing water, but it can look a little odd with some movement, for example with the bubbles on the water in the photo on the left. If this is something you spend a lot of time doing, then you may prefer to continue using real ND filters, due to the way the images are merged together.

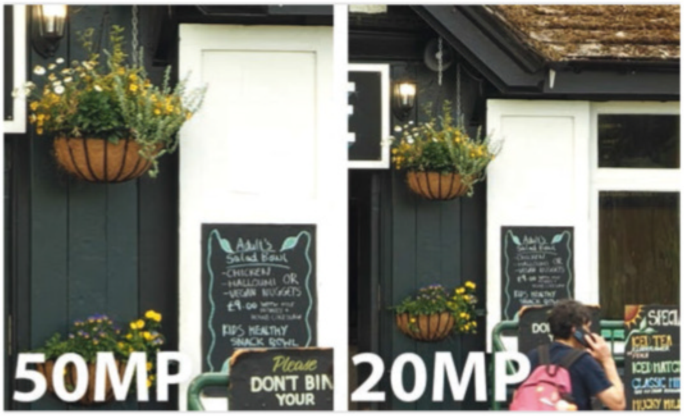
Video performance

On paper, the OM-5 Mark II looks to give some reasonable video features, including unlimited 4K 30/25/24p, as well as Cinema 4K recording. The in-body image stabilisation system (IBIS) is also rather impressive, and the forward-facing screen, red tally LED, and red frame, should make this the perfect vlogging camera, thanks to the small size. There's also OM-Cinema 1 and OM-Cinema 2 profiles available, with the first one designed to give a great look, without any further grading needed.

However, there are some bigger issues that will put off those who are looking for the ultimate in video quality, namely the camera records 8-bit colour (not 10-bit), and the built-in microphones have a nasty habit of recording hiss on the audio track, that I have been unable to eliminate without further video editing. This could be resolved by using an external recorder, but it's a shame when Olympus/OM System has such a strong heritage in audio recording devices.



Small head
OM-5 Mark II, 12-45mm at 45mm, 1/320sec at f/8, ISO 200



Comparison showing close-up crops from 50MP High Res image file on the left, with standard 20MP single-shot on the right

Rainbow tiles
OM 5 Mark II, 12-45mm at 45mm, 1/640sec at f/10, ISO 200

Verdict

OM SYSTEM
OM-5
Amateur Photographer
Testbench
Recommended
★★★★½

THE OM SYSTEM OM-5 Mark II is perhaps what the OM-5 should have been three years ago. USB Type-C has been around for a very long time now, and the new menus were introduced in the OM-1, before the OM-5 was released. The OM-5 and OM-5 II are both great little cameras, and part of a great ecosystem. But without any major advances in image quality or resolution, the OM-5 Mark II is not going to be a major upgrade for OM-5 users.

Personally, I'm a big fan of OM cameras, and love the colours and image quality output from them, as I don't need higher-resolution images. But there will be many out there who see 20MP as a real deal-breaker. If you're able to look past that, and want an easy-to-use weather-sealed camera that you can take with you on your travels and adventures, then the OM-5 Mark II will be an amazing companion.

The OM-5 Mark II is in a unique position of offering a small camera with weather-sealing, with an extensive range of small, high-quality lenses – the biggest range of lenses in any camera system. Alongside that, it offers beautiful image quality with great JPEG colour, as well as lots of clever computational photography features that make a real difference when you're out and about. See a beautiful waterfall, but forgot to pack a tripod and ND filter? Don't worry, the OM-5 Mark II lets you get the smooth water shots, with LiveND and the impressive IBIS system.

Whilst this may be a minor update, a minor update to a very good camera means you still have a very good camera. At this price point, it's difficult to find anything else that offers so much, making this the best-value weather-sealed camera ever made.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	7/10
AWB & COLOUR	9/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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Flight time
You should get up to 51 minutes of flying per battery charge.

360° gimbal
The camera system is fitted onto a rotating, stabilising mount for creative angles.

Triple-camera system
Three cameras are included with equivalent focal lengths of 28mm, 70mm and 168mm.

Storage
There's 64GB or 512GB of onboard memory plus a microSD card slot.

Smart safety
Low-light obstacle detection and intelligent return-to-home functions are included.

At a glance

from £1780 (basic kit)

- Drone with three integrated cameras
- 100MP Hasselblad main camera
- 6K video recording at up to 60fps
- 1,063g take-off weight
- 257.6x124.8x106.6mm folded

DJI Mavic 4 Pro

DJI's latest triple-camera model takes prosumer drones to a new height. **Angela Nicholson** has been at the controls for our review

While the previous Mavic 3 Pro's specification list was impressive at the time of launch, the DJI Mavic 4 Pro takes things to a whole new level. It retains the familiar folding design and triple-camera layout, but almost everything else has been overhauled. This includes its headline features: a 100MP Hasselblad main camera and a 360° rotating gimbal that opens up new avenues for framing and filming.

However, before getting swept up in the excitement of the specifications, it's worth noting that the Mavic 4 Pro weighs 1,063g, meaning it's subject to greater regulation than sub-250g drones like the DJI Mini 4 Pro. In the UK, you'll need to hold an A2 Certificate of Competency to fly it within 150m of areas used for recreational, residential, industrial or commercial purposes.

So why choose the Mavic 4 Pro over a sub-250g drone? The extra weight affords a more robust, stable platform that can cope with windier conditions, faster flying, a far more advanced camera system and a larger battery for longer flights.

Like the Mavic 3 Pro, the main camera in the Mavic 4 Pro's triple-camera array features a Four Thirds-type sensor. However, its default resolution is 25MP (up from 20MP) and thanks to DJI/Hasselblad's Quad Bayer technology, this can be transformed into 100MP images. The same technology is used in the other two cameras. Consequently, the medium telephoto camera, which has a 1/1.3in CMOS sensor and a 70mm equivalent focal length, outputs 12MP or 48MP images. Meanwhile the 168mm telephoto camera uses a 1/1.5in sensor to deliver 12.5MP or 50MP stills.

The main camera has a 28mm equivalent focal length, which is 4mm longer than that of the Mavic 3 Pro. But in flight, it's hardly noticeable; you just need to back off slightly to maintain your usual framing. It's the intended go-to lens on this drone, though the 70mm and 168mm lenses are also very handy for tighter framing and capturing distant detail.

The variable aperture on the main lens (f/2.0 to

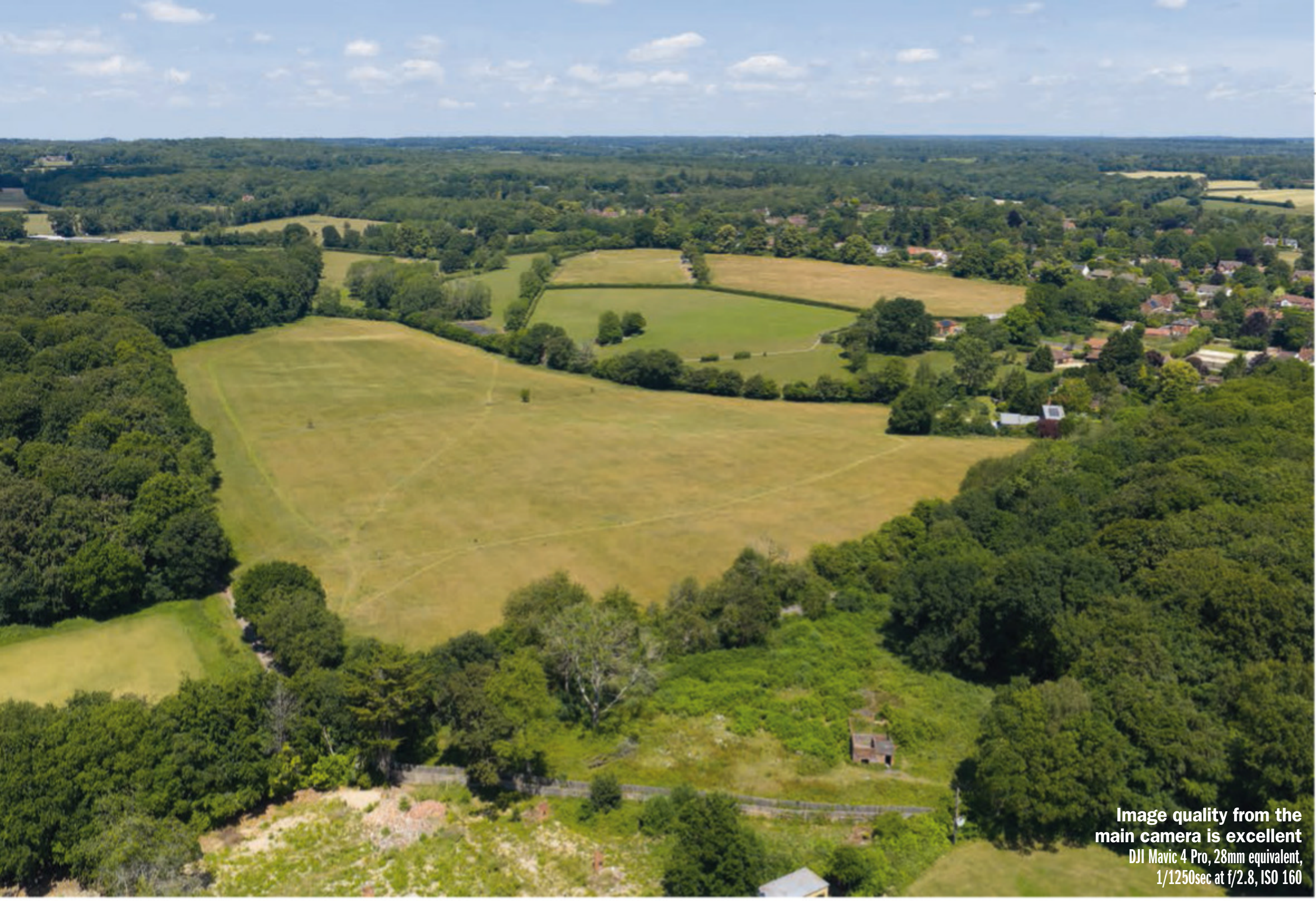


Image quality from the main camera is excellent
DJI Mavic 4 Pro, 28mm equivalent, 1/1250sec at f/2.8, ISO 160

f/11) gives greater creative flexibility than is available with the other cameras, allowing for control over depth-of-field and starburst effects when shooting into the sun or bright lights. However, as with the other two cameras, at the closest focusing distance (2m), you'll need to be precise with your focusing when using the widest aperture setting. The two telephoto cameras have fixed f/2.8 apertures and can focus as close as 3m.

The video features are impressive. The headline figure is 6K video recording at up to 120fps with the main camera, while the 70mm and 168mm cameras can record 4K at up to 120fps and 100fps, respectively. All three support 10-bit D-Log, D-Log M and HLG, making colour grading easy and ensuring the footage from each camera matches the others.

Creative control

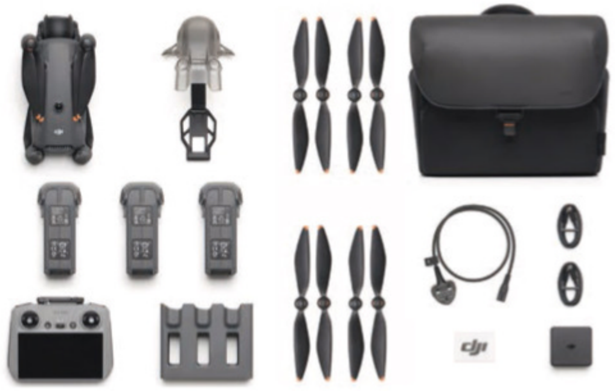
In a significant leap from its predecessor, the Mavic 4 Pro features an 'Infinity Gimbal' capable of full 360° rotation. This enables you to capture dynamic videos and true portrait orientation stills or video with any of the cameras. The rotation looks particularly cool in videos when you're flying through some form of archway or towards a dramatic viewpoint. Unusually, the gimbal can tilt 70° upwards as well as 90° downwards, giving the ability to look up at the sky or straight down to the ground.

Each of the three cameras supports a collection of stills photography modes. Auto Exposure Bracketing (AEB) is available at all resolutions with up to seven-frame shooting at 0.7EV intervals – that's especially useful around sunrise and sunset. You can also shoot in timed intervals from 1 to 60 seconds, which is handy for documenting changing light or capturing action sequences.

In addition, DJI's Free Panorama mode stitches wide landscape images in-camera. Meanwhile, ActiveTrack 360° keeps your subject in-frame and focused, even through complex movements, and both MasterShots and QuickShots make it easy to shoot cinematic footage as the drone executes preset flight patterns.

More flying, more fun

The Mavic 4 Pro is stable, fast and extremely easy to fly. With



Which kit?

The Mavic 4 Pro is available in three kits. The standard £1,780 version includes 64GB onboard storage and the DJI RC 2 controller. Spend £2,459 and the Fly More Combo (left) adds a bag, spare propellers, two extra batteries, a three-battery parallel charging hub and a 100W charger. At £3,209, the Creator Combo is the most expensive option, but it brings 512GB of onboard storage, the RC Pro 2 controller, the parallel hub and a 240W power adapter for faster charging. While I'd struggle to justify the additional expense of the Creator Combo and would likely opt for the Fly More Combo, I do love the new controller and fast charging with the pricier package.

Fisheye sensors on the body are used for obstacle avoidance

Unlike drones with smaller sensors, the main camera has a variable aperture
DJI Mavic 4 Pro, 28mm equivalent, 1/120sec at f/7.1, ISO 160

improved aerodynamics and a 95Wh battery, in ideal conditions its flight times should stretch up to 51 minutes. That's a remarkable duration, though in real-world use, I've only managed 39 minutes in a light breeze – which is still more than respectable. Pushing to that limit involves ignoring the drone's low-battery warnings, which typically leave you four or five extra minutes before auto-return to home really kicks in.

Thankfully, the Return to Home feature is exceptionally reliable and will even guide the drone back using visual landmarks when GPS is unavailable.

Naturally, the last thing you want to do with a drone that costs around £1,800 (with a controller), is crash it into a tree. Fortunately, the Mavic 4 Pro's omnidirectional obstacle detection is excellent.

Six fisheye sensors, dual processors and AI-assisted visual positioning help it navigate confidently through tight or GPS-poor environments. You can turn it off if you need, or it can be set to fly around any objects it encounters or just stop. It proved capable of detecting spindly twigs and branches in my testing.

The triple-camera setup is mounted on a unique gimbal

Whether you're shooting video or stills, the Mavic 4 Pro impresses. Its 25MP images are strong and the 100MP files offer excellent results that look sharper and more detailed than images upscaled in Photoshop. Chromatic aberration and flare are both remarkably well controlled, even when shooting high-contrast scenes and with light passing across the front elements.

DJI includes the RC2 controller in the basic kit

Controllers

One frustration for owners of other DJI drones is that the firm doesn't sell the Mavic 4 Pro as a standalone drone – you have to buy it with a controller. The standard kit comes with the DJI RC 2, a capable unit with a built-in screen. Alternatively, the Creator Combo includes the DJI RC Pro 2 and costs £3,209 – that's £1,330 more than the standard kit and £750 more than the Fly More Combo, both of which include the RC 2.

The RC Pro 2 controller is significantly larger and heavier than the RC 2 (750g versus 420g), but it's also much more capable, with a 7in tiltable, rotatable screen and a peak brightness of 7,000 nits.

Helpfully, the controller powers on when you tilt out the screen, and the control sticks automatically pop into position. It also has a neat trick up its sleeve: if you rotate the screen, the drone's gimbal rotates to match – you can rotate it back using the controls if you want to.

Verdict

Amateur Photographer Testbench GOLD ★★★★★

THE DJI Mavic 4 Pro is a major upgrade on what's gone before in the Mavic range. It's extremely capable and has plenty to offer enthusiast and professional drone pilots wishing to avoid the weight, cost and additional complication of the Matrice series drones. The new 100MP Hasselblad camera and full-rotation Infinity Gimbal open the door to novel shots, while its video credentials, safety and intelligent features make it easy to fly while capturing great footage. If you can afford the Creator Combo, you won't be disappointed, otherwise, the Fly More Combo is a winner.

For and against

- + 100MP Hasselblad main camera
- + Unique 360° rotating gimbal
- + Up to 51 minutes of flight time
- − Creator Combo is very pricey
- − No ND filters included in the kits
- − Regulatory limitations for drones over 250g

Newell LCD-PB-SD dual-channel charger

Andy Westlake tries out an affordable dual charger with extra features

● £24 ● newell.pro

Recently, we've tested several devices that are designed for charging, storing and transporting camera batteries, often with additional functions built in. The Newell LCD-PB-SD dual-channel charger stands out due to both its versatility and its bargain price, at just £24. As well as being a dual charger, it also works as a card reader and a powerbank. So what, if anything, is the catch?

Measuring a shade under 14x8x3cm, this is a fairly compact unit that won't take up too much space in your bag. It takes the form of a black plastic box with smoothly curved edges and a hinged lid. Open the lid, and you'll find two battery slots plus two SD card storage slots inside, with a small but clear digital display in between them. Pressing a button in the middle shows the charge status of each battery.

Primarily, the device works as a dual battery charger, using either its integrated USB-A cable or a USB-C port at the back. In my tests, it took about two hours to charge a single battery, or four hours to charge two. That's on par compared to most cheap USB chargers, but some more expensive units can replenish two batteries in half the time.

It'll also work as a powerbank, using your camera batteries to give a 5V 2A output. That could be handy for topping up such things as headphones, or even your phone if necessary. Here, the batteries are used sequentially, which makes perfect sense. Again, their charge status is clearly displayed.

Thirdly, you get a built-in SD card reader, via a slot on the front that's hidden under the USB cable. While this is nice to have, the catch is that it appears to be limited to USB 1.1 speeds (max 12 Mbps). That means it'll take almost half an hour to copy 16GB of files, which a USB 3 reader could transfer within a couple of minutes. I wouldn't want to use it for much more than copying small numbers of photos at a time.

Verdict

While the Newell LCD-PB-SD dual-channel charger is a neat little device, the penalty for its affordability lies with its speed. However, if you just want to use it to top up a couple of batteries overnight and as a back-up card reader, that might not be a problem. As a dual charger that can double up as a powerbank, and an organiser for spare batteries and SD cards, it's still great value for money.

ALL PRICES ARE APPROXIMATE STREET PRICES

Amateur Photographer Testbench Recommended ★★★★

Display

A clear, bright LCD display shows the batteries' status during charging or use as a powerbank.

SD reader

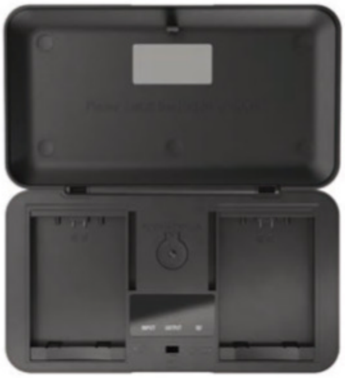
An SD card reader slot is hidden beneath the USB cable, but it's not very fast.

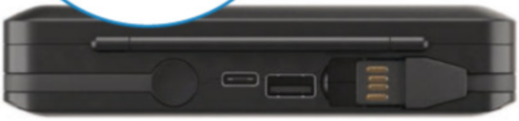
Cable

A built-in USB-A cable allows the device to be plugged directly into a USB charging block or a powerbank.

Ports

There's a USB-C input port for charging the batteries, and a USB-A output for using the device as a powerbank.





At a glance

- Charges two batteries at once
- Works as a powerbank
- Built-in SD card reader
- Two SD card storage slots
- 137x78x29mm, 103g

BATTERY COMPATIBILITY

Newell offers this device in no fewer than 9 versions, covering many of the most popular camera models. The batteries supported are the Canon LP-E6, LP-E10, and LP-E17; Fujifilm NP-W126; Nikon EN-EL14 and EN-EL15; Panasonic DMW-BLK22; and Sony NP-FW50 and NP-FZ100. Notable exceptions, though, are the Fujifilm NP-W235 that powers many X-system and GFX cameras, and the OM System BLX-1 for the OM-1 II and OM-3.

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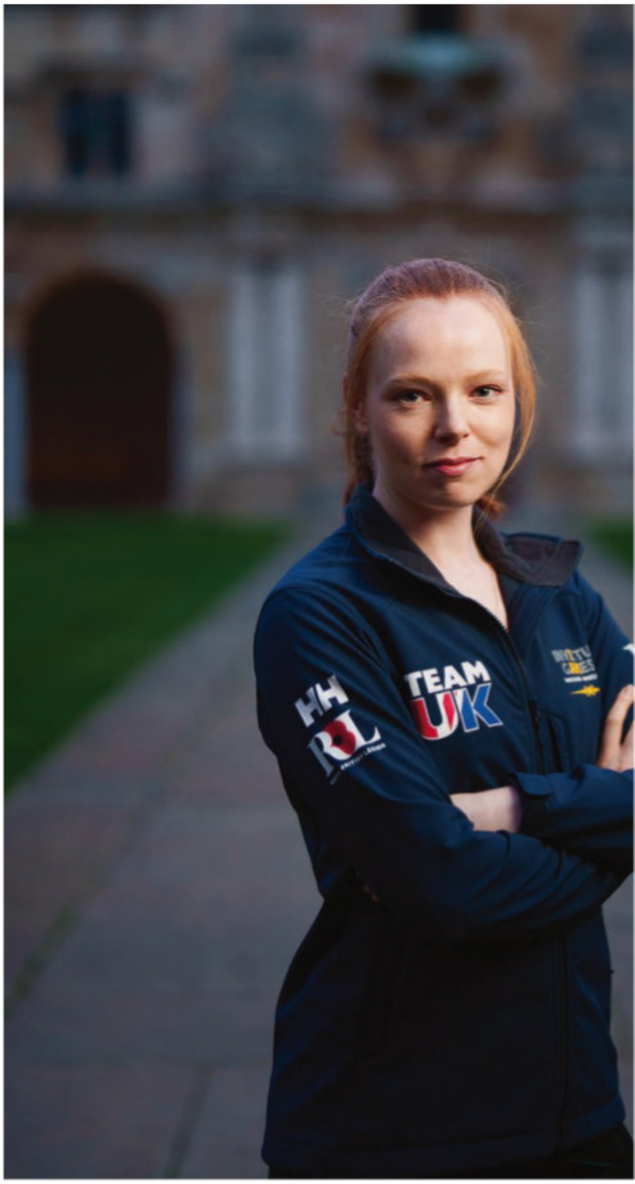
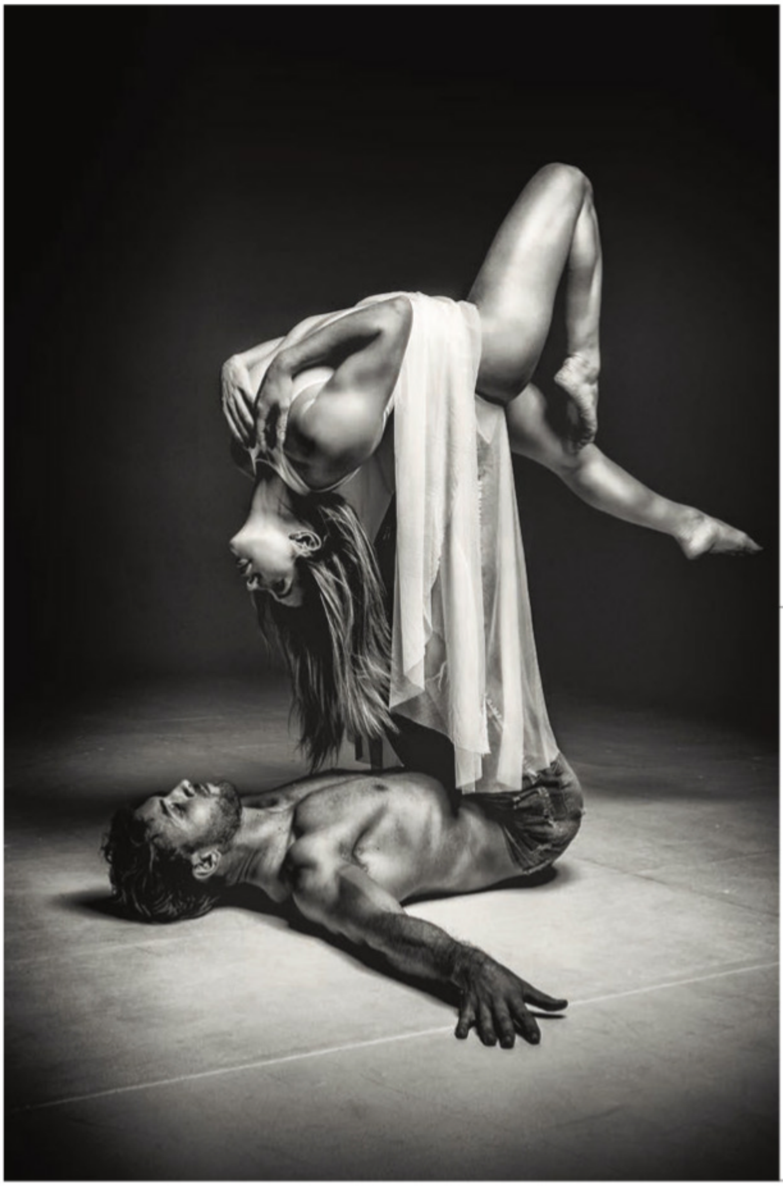
Round Two: The Best of the Rest

The APOY judges choose their favourite images that didn't make the top ten of our People & Portraits category





Geoff Harris, deputy editor, chooses **Balance by Matthew Crosby, Northamptonshire**

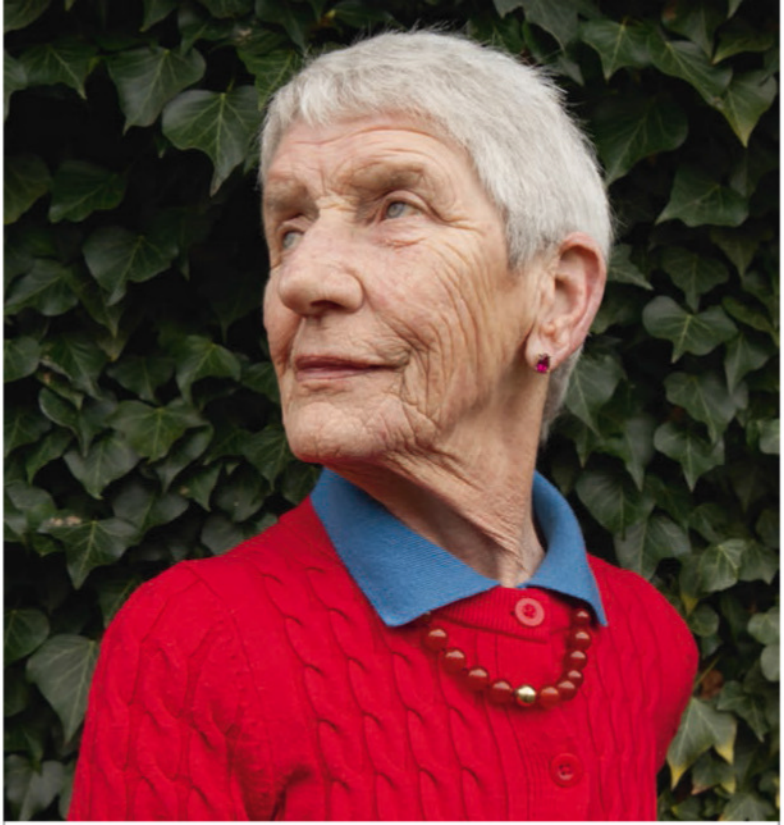
Nikon D500, 18-35mm at 26mm, 1/160sec at f/13, ISO 100

Geoff says: 'Being a fan of dance photography – but not actually dancing myself, you'll be relieved to hear – I really like this image taken by Matthew Crosby. It's a beautifully lit and edited image, which works extremely well in black & white, with highlights and shadows well preserved. The vignette is quite strong but enhances the scene, and I find the composition satisfying, too. You get a real sense of the "architecture" of conjoined human bodies and it's an image I keep wanting to look at. A wide range of skin and muscle tones are well captured. It's a shame the guy's left arm isn't outstretched too, in the interests of visual balance, but that might have interfered with the choreography. A great example of creative dance photography.'

Peter Dench, acting features editor, chooses **Invictus Games by Rowan May, Birmingham**

Sony A1, 50mm, 1/160sec at f/1.3, ISO 100

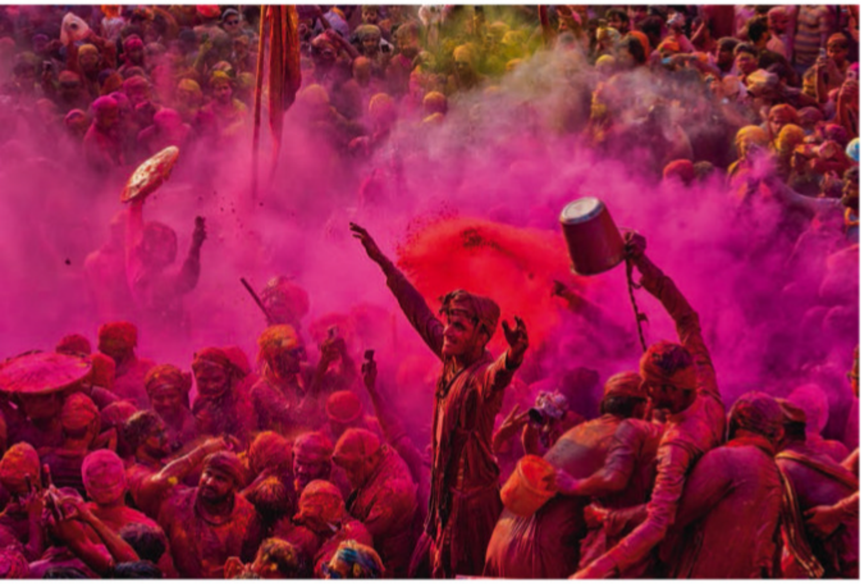
Peter says: 'This portrait is striking in its clarity and quiet confidence. The subject's expression – calm, composed, and unflinching – communicates resilience without the need for overt cues. Technically, it's a well-balanced image: the soft, directional light from the flash adds sculptural depth to the face and jacket, separating the subject from the subtly lit, architecturally rich background. The decision to replace a small portion of the frame to remove the softbox is deftly handled and unnoticeable without being told – evidence of a thoughtful, post-production-aware photographer. The challenge of balancing subject and setting has been met: the background remains present and characterful without distracting, and the green grass and stone path draw the eye in gently. There's a formal stillness to the pose – arms crossed, centred – which underscores the sense of grounded self-assurance. Knowing this marks the start of a recovery journey adds resonance. It's a portrait that honours strength with restraint, and technical ambition with sensitivity.'



Ailsa McWhinnie, APOY 2025 project manager, chooses **Where Am I? by Steve Richards, Coventry**

Canon EOS 800D, 24-70mm at 24mm, 1/60sec at f/5.6, ISO 100

Ailsa says: 'This portrait is of Joan, the mother of Steve's best friend. Joan has dementia, and can sometimes find even familiar surroundings difficult to navigate. It's a gentle, respectful portrait, which looks carefully directed even though Steve says it was impromptu. Joan's gaze has been captured perfectly, as it heads up and out of the frame, and her pale blue eyes are compelling. I also love how neatly dressed she is, with the co-ordination of her red earrings, necklace and cardigan, and Steve has done well to place her against the green ivy, so she stands out in the frame. And that greenery is just soft enough to bring interest without being distracting, while the light is beautifully soft – perfect for a portrait and enhancing a subject's strongest features. This is a photograph that I'm sure Steve's friend and her sister – who have to face the day-to-day challenges of helping a parent with dementia – will appreciate. It feels as if he has subtly captured not only who Joan is now, but also who she once was, and hopefully her children agree.'



Nigel Atherton, editor, chooses **Holi Festival, India by Azim Khan Ronnie, France**

Canon EOS R5, 70-200mm at 70mm, 1/640sec at f/7.1, ISO 400

Nigel says: 'Azim has been a regular in the top echelons of the APOY rankings for a few years now and indeed is the overall winner of this round. But I also really like this entry of his too. The Hindu festival of Holi is one of the most photogenic events in the world, but it isn't easy to get good, uncluttered compositions at highly crowded events like this. Azim wisely chose a raised viewpoint for this shot – high enough to capture the crowd but close enough to still see his subjects' faces. The group in the foreground are also on higher ground than the crowd in the background, dividing the image into two halves and creating a strong sense of depth. This is further enhanced by the cloud of pink paint dust that separates the two planes. Finally, there is the small red cloud that frames our main protagonist, arms outstretched, who provides our perfect focal point.'

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LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Foveon omission

I greatly enjoyed John Wade's article on early digital cameras (AP 1 July). However, I was surprised at the omission of the Sigma SD-9 with the Foveon X3 sensor. It was announced to the world in 2002 in *Time* magazine as a major advancement in the then early days of digital photography and went on sale in 2003. The images that the X3 sensor could produce were nothing short of sensational. I took many photos with the SD-9 and subsequent Sigma digital cameras. I have to admit a trade interest as I worked as a salesperson for Sigma UK for 21 years. Although I had a vested interest, I was (and still am) a very enthusiastic photographer. I still have many X3 images taken with the early cameras that bear comparison in technical quality with images of today, despite being over 20 years old. The Foveon system was not perfect, but the end result, if used intelligently, was superb. Perhaps an article about the Foveon system would be of interest to other AP readers.
Donald Spencer

Sigma's SD-9, launched in 2002

Thanks for the suggestion, Donald. Watch this space.

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Amateurs only

I was surprised at the emphasis on how to make money from photography (AP 15 July) in a magazine for amateurs. I realise some readers may may wish to make money from photography, but an amateur is someone who pursues an interest for Its own sake. Shouldn't the amateur be the focus of the magazine?
David Ward

There are very few truly full-time pros any more. Most now have to do other things to pay the bills. Conversely, in a world where phones now take perfectly good photos, many of today's 'amateurs' aspire to justify the cost of their camera gear by earning some income from it. For these reasons we consider the terms 'amateur' and 'professional' to be largely irrelevant distinctions today. What matters is the level of passion for photography, however their income is derived.

Less poetry please

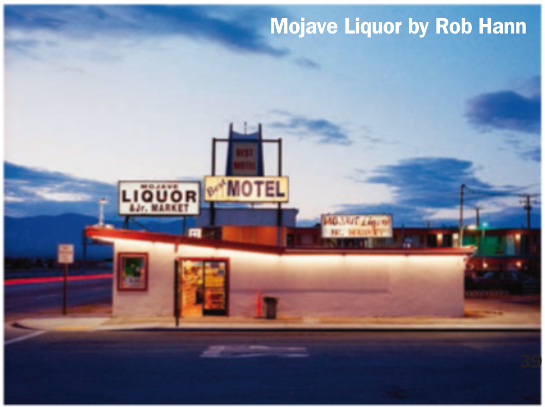
I loved Grant Sloane's photo of flamingos (AP 8 July) but was less impressed by the 'poetic' description. Detail about why photos are taken is always interesting but how about letting the image speak for itself rather than trying to encapsulate its appeal in language that can be pretentious?
Angela Robinson

We prefer to let people describe their work in their own words, and only tend to edit for length

Brits abroad

Your article on Brits abroad (AP 8 July) reminded me of one of my favourite expat British photographers, the wonderful Rob Hann (robhann.com). He is based in New York and you can catch him selling prints at the street markets in SoHo. Although he has portraits in the National Portrait Gallery, his work focuses largely on the desolate backwaters of America. With a great sense of humour, a perfect sense of subject, and eye-catching colour, his work deserves to be better known.
Nic Oatridge

Thanks for the tip.



Mojave Liquor by Rob Hann

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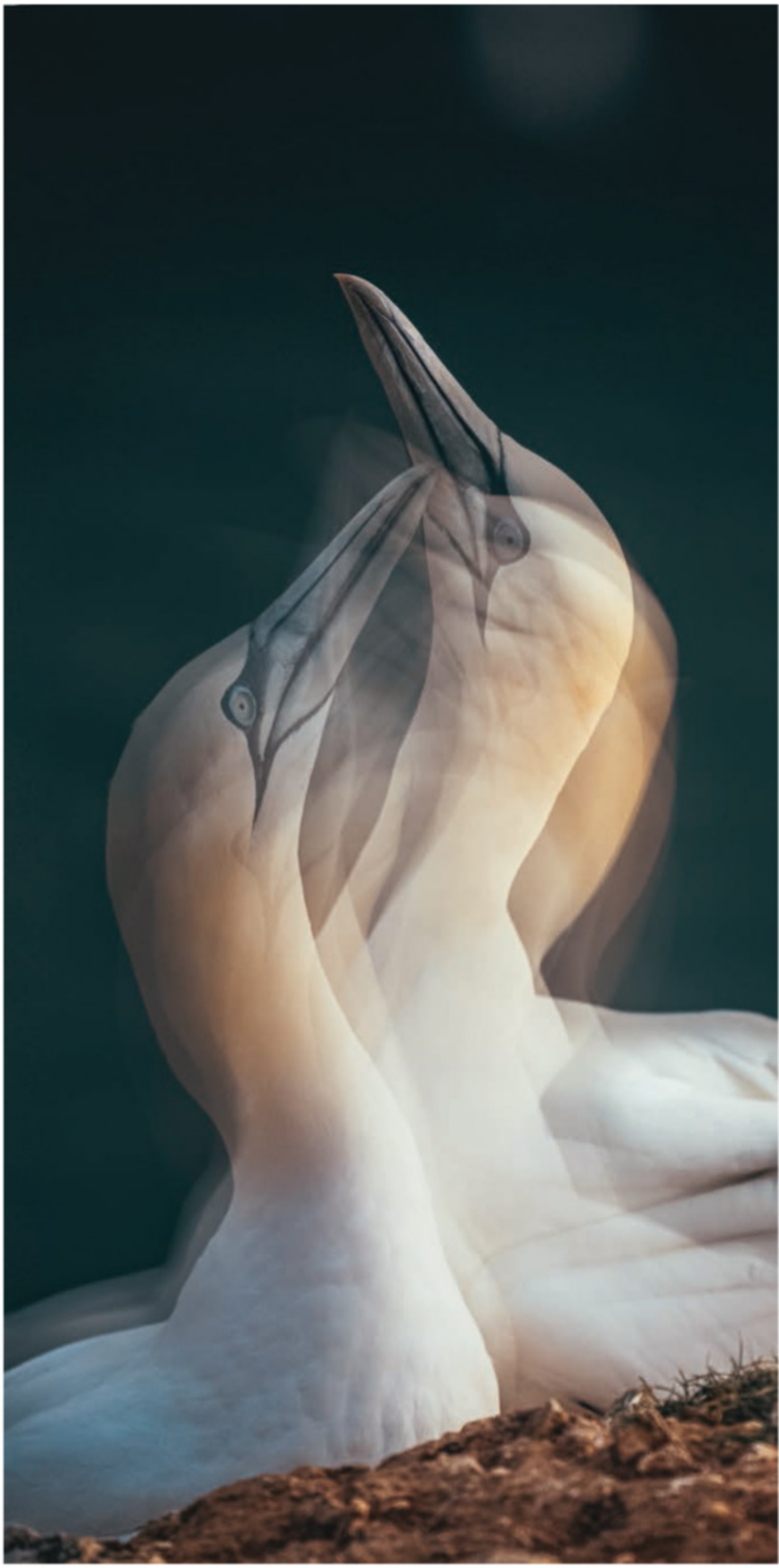
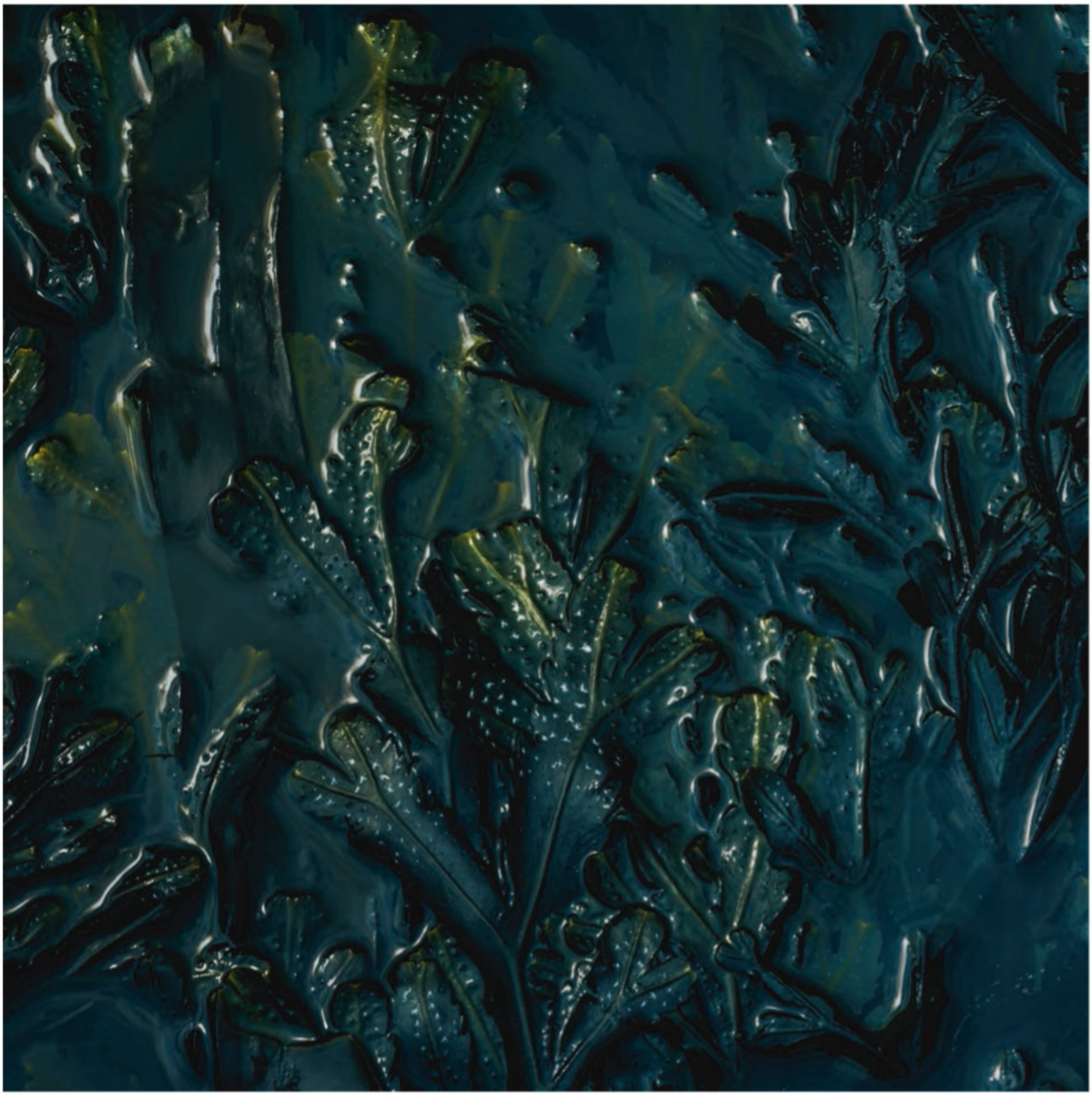


Reaffirming Bonds
by Luke Hunt

Nikon Z9, Nikon 180-600mm f/5.6-6.3 at 600mm, 3 exposures at 1/4sec at f/16, ISO 64; 1 exposure at 1/2500sec at f/7.1, ISO 5600; blended in Photoshop

Captured at sunrise on the cliffs of RSPB Bempton in June, this image shows a pair of gannets engaged in a bonding ritual. I blended multiple exposures to convey their movement and connection, using a dark backdrop and vertical framing to highlight their intimacy.

Instagram: @lucus.hunt
Bluesky: @lukehunt.bsky.social
Website: www.lukehunt.co.uk



Alien? By William Dore

Nikon Z7, 24-70mm f2.8 at 70mm,
1/6sec at f/16, ISO 64

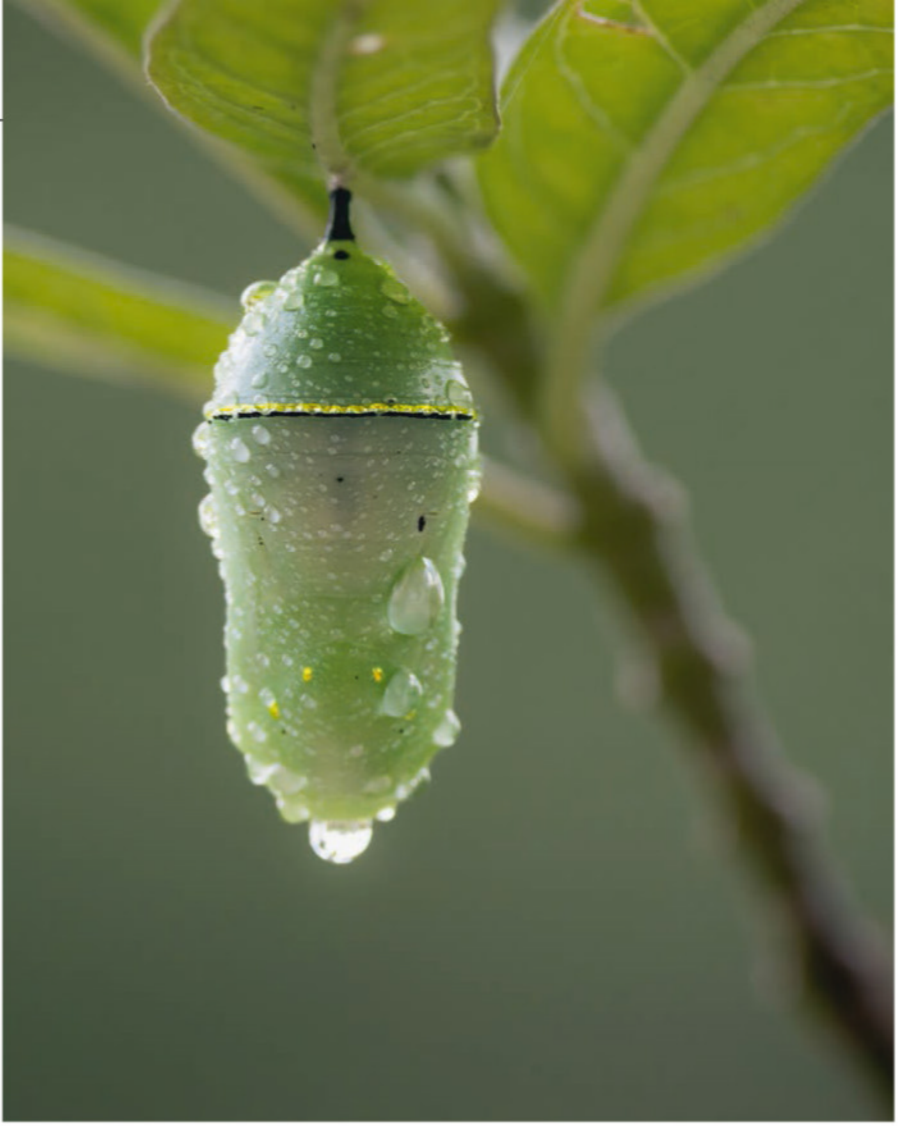
Recently I've been trying to point my camera at the ground instead of the sea when visiting the coast. It can be quite technically challenging, with glare and sharpness the main issues. After tweaking the temperature and tones this one reminded me of the movie Alien for some reason, hence the title.
www.williamdore.com
Instagram/Twitter/Bluesky: @wmdore_images

It's good to share

Metamorphosis by Karen González Videla

Canon EOS R7, Canon RF 100-500mm, 1/250sec at f/6.3, ISO 500

The chrysalis of a monarch butterfly hangs from a leaf, secured there by the monarch in its caterpillar form before embarking on its remarkable transformation. Having planted milkweed in my backyard, the only food source of this struggling caterpillar, means that I get to observe and photograph these moments often.
Instagram: @kgv.photos
Website: www.kgvphotos.com



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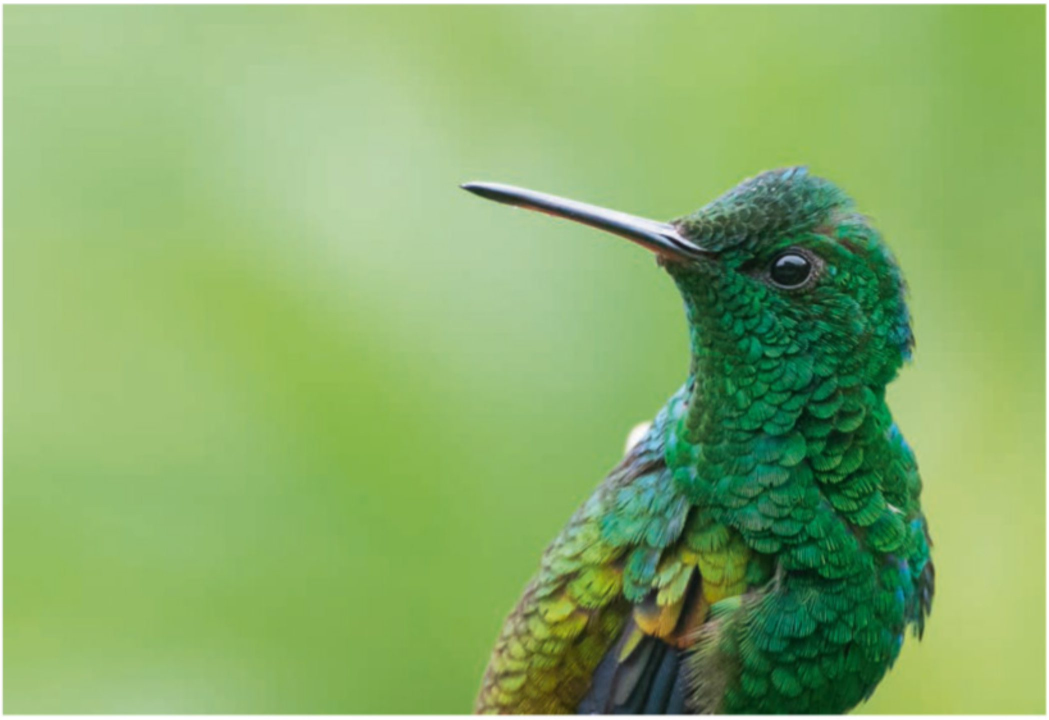

The ever-so-charming copper-rumped hummingbird by Laura Bacon

Nikon D7500, Nikon 500mm f/5.6, 1/400sec at f/5.6, ISO 1250

It was such a pleasure being surrounded by hummingbirds during a recent excursion to the Caribbean island of Tobago. After a rain shower had passed by, this lovely individual perched up on a branch in front of me, just as the sun was coming back out. Magical!
Instagram: @girasole3

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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1 Dahlia Patch by Barbara Higginbotham

2 Left Handed Corner by Mark Randall

3 Autumn by Tim Brookes

3

Join the Club

Guildford Photographic Society is a welcoming, happy group that has activities across all genres

When was the club founded?
Founded in 1892, Guildford Photographic Society is one of the oldest photography clubs in the UK.

What does the club offer to new members?
Our club welcomes new members by encouraging them to engage in activities at their own pace with support from a range of initiatives. We regularly start new 'developers' groups to provide information and discussion sessions in areas such as: entering club competitions, processing and printing images. We have competitions divided into ability groups (Club, Intermediate and Advanced), allowing members to 'self assess' where they belong. Their progress through these divisions will be self-determined but feedback from competition critique and results will inform these choices. All new members are encouraged to join one or more of our Special Interest Groups to further their own photographic interests. Our more-experienced members are always willing to pass on their knowledge to new members as well.

Describe a typical club meeting
Our meetings either take the form of a talk from an external guest speaker, on a range of photographic subjects, or a competition, which will be PDI or print. These are also social events where members who arrive a little early can catch up with fellow members.

We welcome prospective members to meetings for a free 'taster' and they will get the chance to talk to one or more committee members to help understand what we are about as a club. We always have a break for tea, and any club announcements will also happen at these meetings.

Zoom is offered as an option for all meetings where it is practical to do so. These include most talks from external presenters and our PDI competitions. We love it when everyone can get to the hall, but recognise that sometimes it is not possible and this way we can still provide access to our offering to members in most circumstances.

We have workshops, typically on a monthly basis, focused on skills and techniques development, which are highly participative, often including follow-up sessions. For example, a workshop might be on 'how to get your image printed', 'how to mount prints for competitions', 'lighting for portraits' or 'macro photography setups'.

How many guest speakers are usually invited each year?
During the 'season', we will typically invite 15 or so guest speakers. We work hard to get inspiring individuals to present on their areas of passion and expertise. In 2024-2025 our speakers included Guy Edwardes, a renowned wildlife photographer; and Brian Lloyd Duckett, an exceptionally talented street photographer. We gather feedback from our members so we can continually strive to maintain a high standard. Occasionally, the presentations happen only over Zoom where a presenter is based in a remote location, including overseas.

We also have members' evenings twice a year, where, typically, two members will present on an area of special interest and share their experience.

Do you enter any regional and national competitions?
GPS is affiliated to Surrey Photographic Association and we participate in their competitive events, both inter-club and as individuals. We have had some success with some of our members receiving judge's medals in recent years. And we have had images selected to represent the SPA in national inter-federation events.

We have a committee role assigned to managing all external competitions and we engage with various local clubs in a range of additional competitions across the ability range. Guildford hosts the annual Albany Cup which is a print panel competition (panels of four prints are entered by each club, by four different photographers).

This year, GPS was the proud winner of the Woking Silver Jubilee Cup, a print competition for four clubs.

How many members do you have?
We have 75 members at present.

Are any residential trips or outings planned?
We do not arrange formal residential outings, although groups of members,

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8 Green-Crowned Hummingbird by Geraldine Davidson

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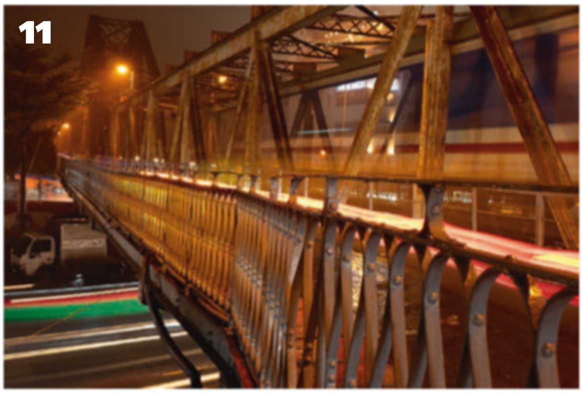
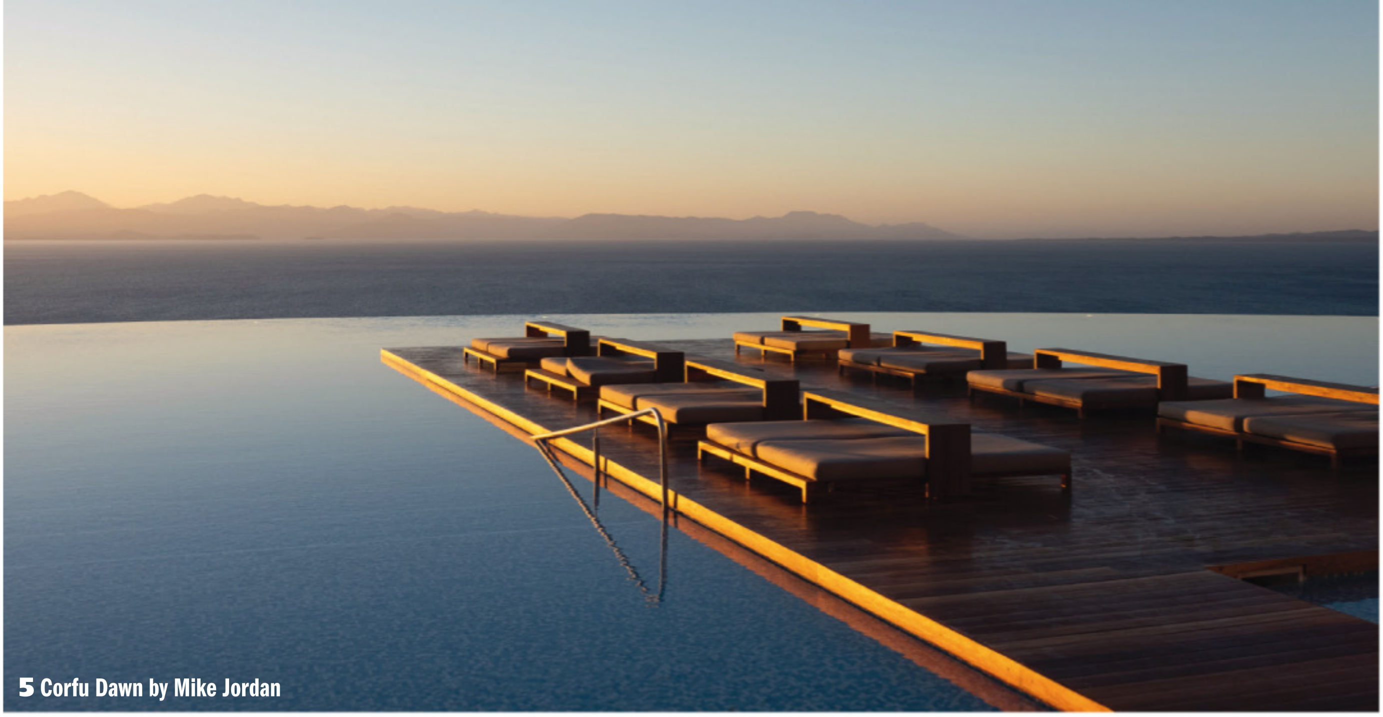
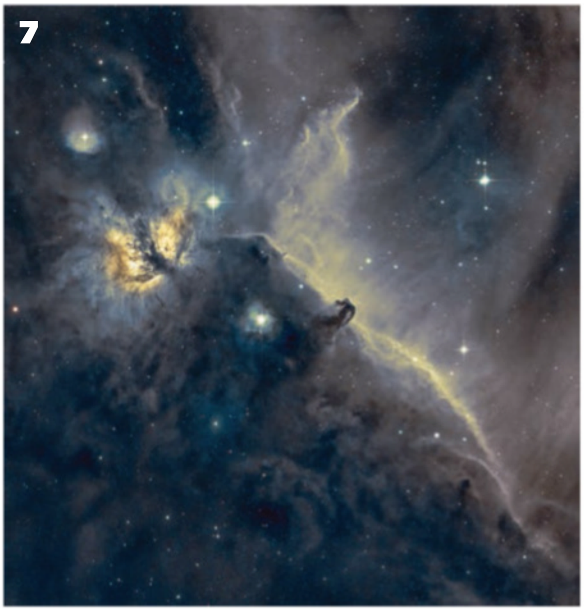




5 Corfu Dawn by Mike Jordan

4 Hastings Pirate by Jo Fenning

6 Milford-on-Sea by Peter Corning



or our special interest groups, do frequently get together to organise trips where there is a shared appreciation of the destination and subject matter.

Our Special Interest Groups are very active and include:
Nature and Wildlife – shoots and critique sessions, based on specific challenges, held over Zoom on a monthly basis.
Street – shoots and critique sessions.
Landscape – shoots and Zoom meetings.
Pizza and Co – this group likes to visit galleries and always follow it with a pizza!
Distinctions – advice and coaching for members seeking to achieve a Royal Photographic Society or PAGB distinction. We have had a number of successful submissions this season with several members achieving LRPS.
A portrait group is being launched next season.
Out of season, for example, during the summer months, we try to organise a weekly shoot to a variety of local places of interest, led by one of our members. A very popular event last summer was a portrait shoot with a professional model.

Do you have any funny stories about the club?
Perhaps not funny, but interesting. Our longest-serving member joined at age 16 and this season celebrated his 70th anniversary. He still regularly attends meetings.

What are the club's goals for the future?
To continue to provide a 'relevant' environment for amateur photographers to enjoy their hobby across all genres and styles. We aim to stay in touch with and be able to answer questions on controversial and challenging subjects such as AI. At the same time, we want to continue to embrace traditional skills such as film photography or printing.

Club essentials

Guildford Photographic Society

Burpham Village Hall, Burpham Lane, Guildford GU4 7LP

Meets: Our regular meetings of talks and competitions take place every Monday evening from September to June, starting at 8pm. Workshops typically take place on Tuesdays.

Membership: Adult (over 18) £75; joint spouse £135; student (over 18 in full-time education) £40. Prices are subject to review at our AGM in June 2025.

Website: www.guildfordphotosoc.org.uk

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7 Horsehead Nebula by Sarah Reilly

9 Polar Bears Relaxing by Peter Bowles

10 Dry Kelp by Nick Bale

11 Ghost Train by Trevor Ratledge

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Best Buys

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A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

OM System Tough TG-7

● £449 ● explore.omsystem.com

This latest model in a long line of class-leading rugged cameras is waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. The TG-7 is also one of the few cameras of its type that can record raw files.

★★★★☆ **Reviewed 2 Apr 2024**

OM SYSTEM
TG-7

Canon PowerShot G7 X Mark III

● £849 ● www.canon.co.uk

This lovely little pocket camera provides a good range of features for both photography and video. You get a 20MP 1in sensor, 24-100mm equivalent f/1.8-2.8 zoom lens, 4K 30p video recording, and a tilting rear screen. It's ideal for those who'd like more advanced controls than on a smartphone.

★★★★☆ **Reviewed 28 Sep 2019**

Fujifilm X100VI

● £1,599 ● www.fujifilm.eu/uk

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical/electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★

Reviewed 9 Apr 2024

Ricoh GR III

● £949 ● ricohgr.eu/en-gb

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keeps image sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★☆

Reviewed 3 Aug 2019

Sony RX100 VII

● £1,050 ● www.sony.co.uk

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20 fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★½

Reviewed 5 Oct 2019

Sony RX10 IV

● £1,500 ● www.sony.co.uk

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24 fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★

Reviewed 2 Dec 2017

Canon EOS 250D

● £650 with 18-55mm IS lens ● www.canon.co.uk

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★☆

Reviewed 7 Sep 2019

Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm ● explore.omsystem.com

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

★★★★½

Reviewed 26 Sep 2020

Fujifilm X-T5

● £1,699 body only ● www.fujifilm.eu/uk

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed 3 Jan 2023

Canon EOS R50

● £899 with 15-45mm lens ● www.canon.co.uk

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★☆

Reviewed 6 Jun 2023

Fujifilm X-T30 II

● £899 with 15-45mm lens ● www.fujifilm.eu/uk

This lovely little camera provides excellent performance, while preserving the charm and charisma of the X-series. It's a great all-rounder, and handles exceptionally well thanks to an intuitive interface based around traditional analogue dials. Image quality is superb in both raw and JPEG, aided by Fujifilm's peerless Film Simulation modes.

★★★★★

Reviewed 8 Feb 2022

Panasonic Lumix GH7

● £1,999 body only ● www.panasonic.com/uk

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Autofocus is much improved over the firm's older models, too. Pro-spec video functionality and effective in-body stabilisation round off a fine package.

★★★★★

Reviewed 5 Nov 2024

Fujifilm X-S20

● £1,249 body only ● www.fujifilm.eu/uk

Styled like a mini DSLR, the X-S20 uses electronic dials for changing exposure settings, as opposed to the X-T series' analogue controls. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. It also boasts an array of advanced video features, making it a great choice for vloggers and photographers alike.

★★★★★

Reviewed 25 Jul 2023

Panasonic Lumix G9 II

● £1,699 body only ● www.panasonic.com/uk

Panasonic's high-end Micro Four Thirds camera provides an impressive set of features. It can shoot 25MP still images at up to 75fps, and 5.7K video at 60fps. You get an excellent control layout, incredibly effective in-body stabilisation, and very capable subject recognition autofocus. A good range of small, excellent Leica-branded lenses is available to match.

★★★★★

Reviewed 31 Oct 2023

OM System OM-1 Mark II

● £2,199 body only ● explore.omsystem.com

Updated version of this high-speed powerhouse gains some handy new features. It's capable of shooting at 120fps with focus fixed, or 50fps with AF, but now with double the buffer for extended bursts. AI subject detection recognises vehicles, animals and birds. It also boasts IP53-rated weather-sealing and includes class-leading stabilisation.

★★★★★

Review 12 Mar 2024

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Nikon Z6III

- £2,499 body only ● www.nikon.co.uk

This mid-range model is one of the finest all-round cameras for enthusiast users on the market. It marries excellent autofocus and super-fast continuous shooting with solid build quality and a refined control layout. The viewfinder is particularly bright, and joined by a fully articulated touchscreen. It's at least a match for any other camera in its class.

★★★★★

Reviewed
8 Oct 2024

Sony Alpha 7 IV

- £2,399 body only ● www.sony.co.uk

Sony's latest enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★

Reviewed
11 Dec 2021

Nikon D780

- £1,999 body only ● www.nikon.co.uk

This highly accomplished 24MP full-frame model shows that there's life in the DSLR yet. It's superbly built with extensive weather sealing, handles brilliantly, and gives excellent results in any conditions. It'll provide top-level service to photographers who want to keep using their F-mount lenses and still prefer an optical viewfinder.

★★★★★

Reviewed
4 Apr 2020

Nikon Z 7II

- £2,499 body only ● www.nikon.co.uk

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★½

Reviewed
6 Feb 2021

Nikon Z 9

- £5,299 body only ● www.nikon.co.uk

Without doubt Nikon's finest camera yet, the Z 9 combines high resolution, breathtaking speed, subject-recognition autofocus and pro-level build. It's capable of shooting 45.7MP raw files at 20fps for 1,000 frames, and 11MP JPEGs at 120fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's probably the most capable camera around.

★★★★★

Reviewed
22 Mar 2022

Canon EOS R6 Mark II

- £1,999 body only ● www.canon.co.uk

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★

Reviewed
21 Mar 2023

Sony Alpha 7R V

- £3,999 body only ● www.sony.co.uk

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★

Reviewed
17 Jan 2023

Leica M11 Monochrom

- £8,300 body only ● uk.leica-camera.com

Within its own specialist niche, this monochrome-only manual-focus rangefinder is almost perfect. Its build quality is stunning, and the pared-back design allows you to immerse yourself completely in the process of taking pictures. Most importantly, the 60.1MP sensor produces fantastic results, reaching a new pinnacle in black & white image quality.

★★★★★

Reviewed
16 May 2023

Fujifilm GFX100 II

- £6,999 body only ● www.fujifilm.eu/uk

Fujifilm's latest super-high resolution medium-format camera places an updated 102MP sensor in a pro-spec modular body. Subject-detection autofocus is on board for animals, birds and vehicles, while in-body image stabilisation helps keep handheld shots sharp. It's the ideal camera for serious photographers who demand the ultimate in image quality.

★★★★★

Reviewed
21 Nov 2023

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Tenba DNA 9 Slim Messenger

● £110 ● uk.tenba.com

If you'd like a small shoulder bag to carry a camera and a couple of lenses, this is among the best you'll find. Measuring 28cm wide by 20cm tall, it's well suited to holding a mirrorless camera or a compact DSLR. The quality of materials and construction is excellent, and there are plenty of handy pockets for organising accessories.

★★★★★ **Reviewed 26 Apr 2022**

Vanguard Veo Select 46BR

● £120 ● www.vanguardworld.co.uk

This backpack is capable of swallowing a substantial amount of kit while retaining a travel-friendly 28cm slim profile. An array of access points allow you to get at your kit from the back, top or either side. It's capable of holding a full-frame DSLR with 4-6 lenses along with a 13in laptop.

★★★★★

Reviewed 6 Jul 2019

Wandrd Prvke 31

● £279 (photography bundle) ● eu.wandrd.com

This spacious backpack offers an excellent combination of uncluttered style, rugged construction and a selection of genuinely useful pockets. The roll-close top section is the icing on the cake that always seems to allow just one more item to be squeezed in. Crucially, it's comfortable to carry over long distances.

★★★★★ **Reviewed 11 Sep 2021**

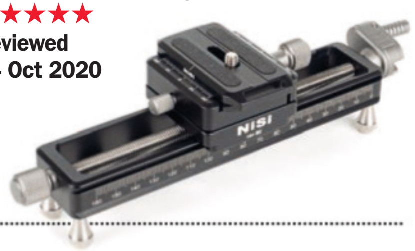
NiSi NM-180 Macro Rail

● £105 ● www.nisioptics.co.uk

Arguably the best macro focusing rail available right now, the NM-180 combines excellent quality build with super-smooth operation. It's easily capable of supporting a full-frame SLR while offering up to 130mm of travel, with a fold-out handle providing fine adjustment. It also boasts extensive compatibility with the Arca Swiss quick release system, with a dovetail profile along its base and a rotating clamp on top.

★★★★★

Reviewed 24 Oct 2020



Cullmann Rondo 460M RB8.5

● £75 ● www.transcontinenta.co.uk/cullmann

If you want a fully featured tripod kit on a budget, this is a great choice. Four-section aluminium legs provide a max height of 160cm, while packing down to 43.5cm. It's rated to support a 4kg load, weighs 1.46kg, and one leg can be combined with the centre column to form a monopod.

★★★★½

Reviewed 21 Mar 2020

MeFOTO RoadTrip PRO

● £225 ● uk.benroeu.com

Few tripods come close to matching this one for sheer versatility. It extends to 152.5cm, folds down to 38.5cm and weighs 1.37kg. One leg can be detached for use as a monopod or boom arm, and there's even a small desktop stand stowed inside the centre column. It's sturdy enough to support a full-frame mirrorless set-up.

★★★★★

Reviewed 12 April 2022

Benro Rhino 24C tripod with VX25 head

● £250 ● uk.benroeu.com

Benro has got pretty much everything right with this sturdy, well-designed tripod and head that'll support a substantial load. This four-section carbon fibre model offers a maximum height of almost 1.7m, while folding down to 49cm and weighing 1.74kg. It's easily capable of supporting a full-frame DSLR with a telephoto zoom. Quite simply, it's a fantastic kit for the money.

★★★★★ **Reviewed 28 Nov 2020**

NiSi True Color ND-Vario 1-5 stops

● £89-£189 ● www.nisioptics.co.uk

This high-quality variable neutral density filter is ideal for regulating the amount of light entering your lens, without introducing any colour cast. It's optically excellent, boasts an oil and water-repellent coating, and includes a handy and accurate density scale. It's available in sizes from 40.5mm to 95mm.

★★★★★

Reviewed 24 May 2022

Benro SupaDupa Pro MSDPL46C

● £190 ● uk.benroeu.com

It may have a ridiculous name, but this five-section carbon fibre model might just be the best monopod we've ever tested. One clip leg lock provides easy length adjustment, while the lower twist locks are waterproof. On the top there's a clever bowl head with an Arca-compatible clamp. It's a great choice for those who regularly shoot with large telephotos.

★★★★★

Reviewed 24 April 2021

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Nissin i40

● £159 ● www.kenro.co.uk

A compact flashgun that's designed for mirrorless cameras, the i40 stands out for its high specification, compact size and ease of use. Its auto-zoom head covers lenses from 24-105mm equivalent. With a powerful output that belies its size, and a built-in LED video light, it's available for most brands of camera.

★★★★★

Reviewed 3 May 2014

RØDE Wireless Go II

● £309 ● en.rode.com

RØDE's compact wireless system makes it easier than ever to get high-quality audio for video recording. This dual-channel wireless mic kit includes two transmitter units and a receiver (a single-transmitter set is also available for £200). Key features include built-in rechargeable batteries lasting up to 7 hours, onboard backup recording, and up to 200m range.

RØDE
WIRELESS GO II
RØDE
RØDE
WIRELESS GO II

★★★★★

Reviewed 15 May 2021

Hahnel ProCube2

● £80 ● www.hahnel.ie

This dual battery charger boasts a sturdy metal shell and interchangeable plates that each accept a pair of batteries. An LCD display shows progress, and a 2.4A USB output allows phones or tablets to be charged once the camera batteries are full. Versions are available for all the main camera brands.

hähnel
pro
CUBE2

★★★★★

Reviewed 24 Feb 2018

Datacolor SpyderX Pro

● £159 ● www.datacolor.com

If you like to post-process your images, you need to be sure that your monitor is showing colours accurately. Datacolor has designed the SpyderX to calibrate your display faster than ever before, with the process taking about two minutes. For most photographers the Pro package makes most sense.

about
most
datacolor
Spyder X

★★★★★

Reviewed 6 Apr 2019

Rotolight NEO 3

● £549 (Ultimate Kit) ● www.rotolight.com

LED lighting technology has advanced in leaps and bounds over recent years. Rotolight's compact on-camera NEO 3 offers a unique feature set thanks to its full colour RGBWW LEDs, with the ability to provide either continuous light or flash in 16.7 million colours. This firm has also programmed in the characteristics of 2,500 colour filters. Power is provided by an NP-F type Li-ion battery.

★★★★½

Reviewed 5 April 2022

Hoya Ultra-Pro Circular Polariser

● £47-£179 ● www.holdan.co.uk

Hoya's premium range of circular polarisers is available in 13 sizes from 37mm to 82mm. These filters feature 16 layers of anti-reflective coatings, high transmission, and are designed to repel water and oil while being scratch and stain resistant. An ultra-thin aluminium frame prevents vignetting when used with wideangle lenses.

HOYA
ULTRA-PRO
FILTER
CIR-PL
Water, Stain & Scratch Resistant

★★★★★

Reviewed 3 Mar 2018

Kase Wolverine K9 100mm Entry-Level Kit

● £385 ● www.kasefilters.com

With this top-quality filter system, Kase has carefully rethought every component. The slimline, low-profile holder benefits from extensive light-sealing, while the 82mm polariser clips into place magnetically; it's also easy to adjust from behind the camera. All of the filters use top-quality glass, and everything fits together into a single case. The result is a top-quality set-up that's easy to use and delivers superb results.

★★★★★

Reviewed 5 Dec 2020

Intrepid Compact Enlarger

● £280 ● www.intrepidcamera.co.uk

For film photography enthusiasts wishing to make prints at home, this compact and affordable unit includes lots of handy features. Based around full-colour LED technology, it supports both mono and colour printing. It's perfect for those who don't have space for a permanent darkroom.

★★★★★

Reviewed 17 July 2021

Fujifilm Instax Link WIDE

● £140 ● www.instax.co.uk

This brilliant portable printer produces great-looking 6x10cm prints on Fujifilm's Instax Wide film. It connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. Powered by a built-in rechargeable battery and available in white or grey, it'll slip easily into a bag.

★★★★★

Reviewed 25 Jan 2022

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★★★★★

"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"
★★★★★

"Very informative the guys really know their stuff. Nothing was too much trouble."
★★★★★

"Quick delivery and great products!"
★★★★★

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★★★★★

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★★★★★

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★★★★★

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907100	Canon 16-35mm f2.8 L III USM EF	£899
907276	Canon 16-35mm f4L IS USM EF	£399
907182	Canon 18-135mm f3.5-5.6 IS USM Nano EF-S	£249
907389	Canon 24-105mm f3.5-5.6 IS STM EF	£249
906772	Canon 24-105mm f4 L IS II USM EF	£699
907372	Canon 24mm f2.8 STM EF-S	£99
906155	Canon 35mm f1.4L II USM EF	£799
907119	Canon 40mm f2.8 EF STM	£129
907196	Canon 50mm f1.4 USM EF	£179
907376	Canon 50mm f1.8 STM EF	£89
902650	Canon 8-15mm f4L Fisheye USM EF	£749
907101	Canon 85mm f1.2L II USM EF	£649
906789	Canon 85mm f1.4L IS USM EF	£1,099
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907329	Canon EOS 2000D & 18-55mm IS	£319
907195	Canon EOS 250D & 18-55mm IS	£499
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907381	Canon EOS 760D & 18-135mm IS	£399
907232	Canon EOS 7D Mark II Body	£499
906954	Canon EOS 80D Body	£479
906899	Canon EOS 850D & 18-55mm IS	£799
906801	Canon EOS 90D Body	£899
905917	Canon EOS R6 Mark II Body	£1,699
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Used Fujifilm

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907129	Fujifilm 60mm f2.4 XF Macro	£299
902808	Fujifilm 70-300mm f4-5.6 R LM OIS WR XF	£759
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900835	Fujifilm X100S Compact	£549

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907159	Nikon 40mm f2.8G AF-S DX Micro	£179
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907370	Nikon 55-200mm f4-5.6G ED AF-S DX	£59
907405	Nikon 70-200mm f2.8G ED AF-S VR II	£599
907339	Nikon 70-300mm f4.5-5.6E ED AFP VR	£379
907085	Nikon 80-400mm f4.5-5.6 G ED VR	£759
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907177	Nikon Coolpix P7100 Compact	£249
907368	Nikon D3100 & 18-55mm	£179
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907288	Nikon D500 Body	£749
907215	Nikon D5500 & 18-55mm VR	£399
907132	Nikon D5600 Body	£399
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901233	Nikon T20E III 2.0x Teleconverter	£169
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906968	Nikon Z 24-50mm f4-6.3	£199
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905927	Panasonic 50mm f1.8 Lumix S (L-Mount)	£270
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907234	Tamron 17-28mm f2.8 DI III RXD (Sony FE)	£579
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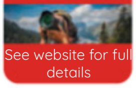

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See website	See website

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Rediscover the joy of simplicity.

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Expected Summer 2025

61.0 MEGA PIXELS | FIXED LENS DESIGN | 3.0" | IS | 4K

The RX1R III combines a 61MP full-frame sensor with a masterfully matched ZEISS 35mm f/2 lens in a stylish, elegant body compact enough to carry anywhere. With fast AI-powered autofocus, cinematic video, and built-in creative tools, this camera frees you to focus on what truly matters — the moment that awaits.

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F/2.8L IS USM

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F/4.5-7.1 L IS USM

SAVE £620

OUR PRICE
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Normally £3,159

FUJIFILM X-E5

The Refined Classic

NEW!
Expected August 2025

40.2 MEGA PIXELS | 20 fps | 3.0" | IS | 6K

A modern classic can't simply mimic what has gone before. Nor can it ignore what has preceded it. It should respect its lineage, by refining a concept without losing its essence. FUJIFILM X-E5 embodies what it means to be a modern classic, combining a sophisticated, elegant design with analogue controls that inspire image making.

Scan here to watch our hands-on review!

BODY ONLY	+ XF 23MM F/2.8	+ XF 50MM F/2
£1,299	£1,549	£1,549

Available in Black or Silver designs.
Pre-order to receive one of the FIRST cameras available in the UK.

PANASONIC LUMIX S1 II

Discover the Art of Speed

NEW!
AND NOW IN STOCK

24.1 MEGA PIXELS | 70 fps | 3.0" | IS | 6K

Equipped with a newly developed partially stacked CMOS sensor, the LUMIX S1 II turns fleeting moments into stunning photos, records ultra-smooth high-frame-rate video, and delivers up to 15 stops of dynamic range, capturing every instant with breathtaking intensity.

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BODY ONLY	+ 24-60MM F/2.8	+ 24-105MM
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FUJIFILM X HALF

Half the Size, Twice the Story

Make time for your photography with X half; a camera dedicated to distraction-free creativity.

A default vertical format, 2-in-1 imagery and Fujifilm's legendary colour reproduction all in a compact body, X half combines a classic image-making experience

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LEICA D-LUX 8

100 Years of Leica Edition

This anniversary edition, with its clean lines and nickel-coloured accents, pays homage to the Leica I from 1925. Design details such as the conical collar around the shutter release and the cross-milled pattern on the top dials reflect its heritage. Another distinctive feature is the black leatherette trim – its texture echoes that of M-Cameras.

NEW!

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OM SYSTEM OM-5 MARK II

Ready for the trail, no matter the weather

The OM-5 Mark II is an ultra-compact, lightweight mirrorless camera designed for outdoor enthusiasts and adventurers who demand top-tier image quality without the bulk. Weighing only 418g, it's the ideal companion for travel, hiking photography, and spontaneous videography - offering robust performance in a highly portable form.

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SIGMA 17-40MM F/1.8 DC | A

Designed for APS-C mirrorless cameras

This lens offers the convenience of a zoom lens with a constant aperture of f/1.8 throughout the zoom range. Taking advantage of a large aperture comparable to a prime lens, the lens is suitable for low-light environments such as indoor and night scenes, as well as for expression using large bokeh.

NEW!

Expected Mid July
£779
Available for L-Mount, Sony E-Mount, Fujifilm X Mount & Canon RF mount

TAMRON 16-30MM

f/2.8 Di III VXD G2

Designed for still photographers and video content creators alike, the 16-30mm f/2.8 G2 offers unparalleled flexibility for ultra-wide-angle shooting. Ideal for landscapes, architecture, dynamic action and close-up tabletop shots, this lens is a true workhorse for modern creatives.

Sony E / Nikon Z Mount
£849
Expected Mid-August 2025

SIGMA 500MM

F/5.6 DG DN OS | SPORTS
SONY E / L MOUNT

OUR PRICE
£2,779
Finance options available

SIGMA 16-300MM

F/3.5-6.7 DC OS | C
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SIGMA 24-70MM

F/2.8 DG DN II ART
SONY E / L MOUNT

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F/2.8 DI III-A VC RXD
SONY E / FUJIFILM X

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SONY E / NIKON Z

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TAMRON 28-75MM

F/2.8 DI III VXD G2
SONY E

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ATOMOS NINJA TX

5" Monitor-Recorder

While other Ninja models offer only HDMI connections, Ninja TX features both 12G-SDI and HDMI 2.0 inputs and outputs, along with integrated Wi-Fi and AirGlu™ timecode technology. It introduces a brand-new industrial design that improves thermal efficiency, reduces weight, and enhances portability — all in a compact 5" form factor.

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Our price
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One Tripod. Endless Possibilities.

This hybrid tripod is designed for creators who need to capture both stunning photos and cinematic video - without carrying two separate tripods. By combining the best features of dedicated photo and video tripods into one seamless system, ONE lets you switch effortlessly between stills and motion, so you can focus on creating.

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Final Analysis

Peter Dench considers...

The Anthropocene Illusion by Zed Nelson

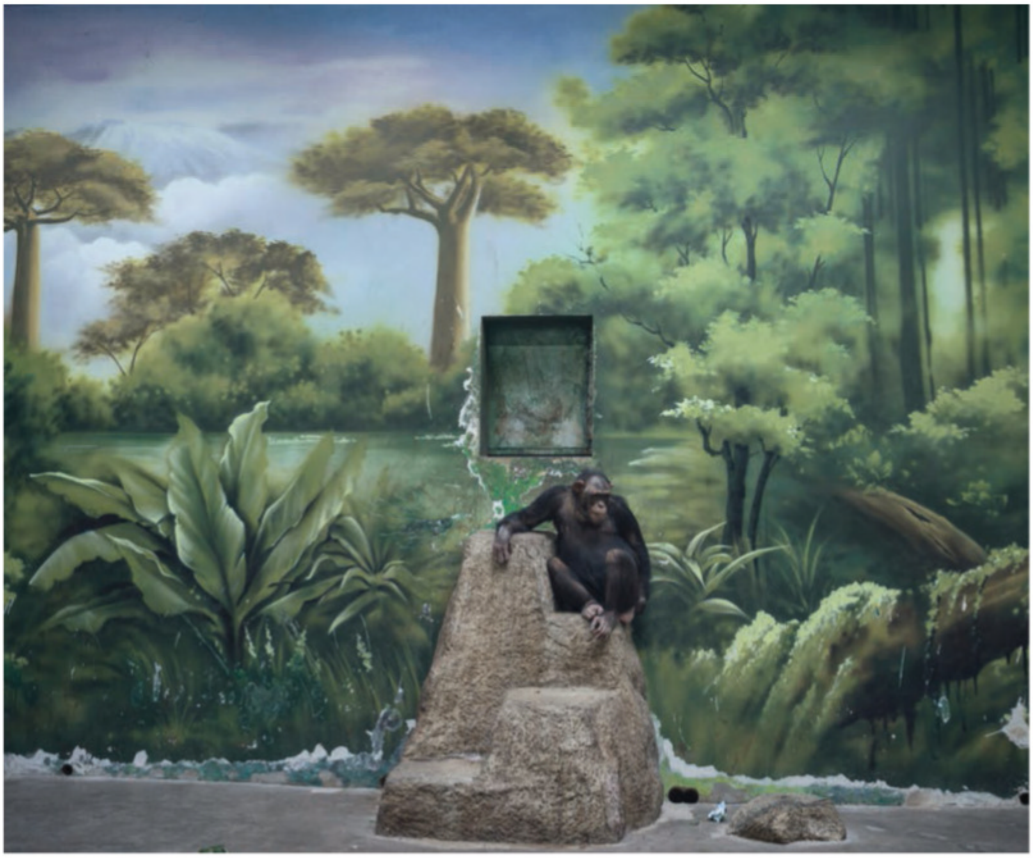
‘Once you realise you’re never going to be a great photographer it gets a lot easier, Peter,’ a friend once succinctly explained. They could’ve said, ‘Once you realise you’re never going to be Zed Nelson, it gets a lot easier, Peter.’

Nelson’s seminal book *Gun Nation* (Westzone Publishing, 2000), a disturbing reflection on America’s deadly love affair with guns, is widely considered to be the definitive body of work on the subject. I concur. It’s a book I often show to developing photographers as an example of how to construct a thorough, breathtaking reportage mixing portraiture and reportage. His brilliant 2009 book *Love Me* (Contrasto) acutely dissects the insidious power of the global beauty industry and societies’ collective insecurity, vanity and fear of aging.

Pressing problems

His latest project, The Anthropocene Illusion, which was Overall Winner, Sony World Photography Awards 2025, explores the human impulses that underlie some of humanity’s most pressing socio-political problems. Over six years across four continents, he looks at how people immerse themselves in increasingly choreographed and simulated environments to mask the destructive impact that so-called civilisation is having on the natural world.

This image, taken of the chimpanzee enclosure at Shanghai Wild Animal Park in China, perfectly encapsulates the project’s poignant intent.



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The lone chimpanzee contrasts sharply with everything known about their deeply social nature making them among the most socially complex non-human primates. Their societies are structured around fission-fusion dynamics, meaning group sizes and compositions change throughout the day based on factors like food availability and social bonds.

They are hierarchical, with dominant males maintaining power through both aggression and strategic alliances. Their identity and well-being depend on social bonds and interaction. None of which is evident in this picture. Isolation for a chimp can be psychologically devastating. The painted backdrop almost feels like an empty gesture, an artificial version of the chimp’s lost world, an illusion of freedom.

The chimp’s relaxed expression, bordering on nonchalance, adds another layer of complexity to the image. It’s not the overt distress that some might expect in a photo critiquing captivity, but something quieter, maybe even more unsettling.

Some captive animals develop learned helplessness, or a kind of emotional withdrawal, which is arguably even more tragic. They stop reacting because there’s nothing they can do to change their situation. The mural then becomes even more ironic – a world the chimp isn’t even looking at, as if it no longer registers as meaningful.

It’s a stark reminder of how captivity can strip intelligent animals of the very things that make them who they are. It’s a stark reminder of why Nelson remains one of the most crucial active documentary photographers. AP

The Anthropocene Illusion by Zed Nelson is published by Guest Editions in May 2025.

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1; Dench Does Dallas; The British Abroad; A&E: Alcohol & England* and *England Uncensored*. Visit **peterdench.com**

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